





Portrait



C. G. LEWIS
Toledo, Ohio

*Men do what is to their interest to
do and just as quick as they see it.*

Professional Cyko

is used by the leading photographers
for several reasons:

No other paper

will reproduce exactly what is in the
negative—tone for tone in all the sub-
tle gradations.

It is the only paper

absolutely uniform in speed, latitude,
surface and responding with absolute
precision to the developing agent.

It is the only paper

that is correctly balanced between light
and shadow. Its price is right.

AnSCO Company
Binghamton, N.Y.

PORTRAIT

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOG-
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company

Binghamton, N. Y.

No. 1

May, 1910

Vol. 2

A Year Ago and To-Day

A year ago PORTRAIT found its place in the front rank of photographic literature for the professional photographer. It made its appearance quietly, but clothed with unmistakable signs of that grim determination which is born only of a good and lofty ideal—to instruct, co-operate and, if necessary, fight the battles of the photographer in the interests of a square deal. PORTRAIT was the child of necessity and came into existence for a definite purpose, not as the advance agent of an advertising propaganda, but as the chosen messenger of those appointed to spread the knowledge of a fact already well known by many and established beyond a doubt. Cyko paper had through many years of growth become the ideal printing medium, and its fame gradually

spreading, its circle ever widening, reached the point where the interest of the craft demanded a quick manner of comparing notes and of voicing and promoting the welfare of CYKO photographers. The result was PORTRAIT, "a magazine devoted to art-in-portraiture, also profit-in-photography and committed to a 'square deal.'" That the advent of this publication was timely it is everywhere conceded by the events which have taken place during the first year of its existence, for it was not sufficient that CYKO were in fact the best photographic printing medium, but it was equally necessary that that fact should be known to the entire fraternity if any attempt to monopolize the photographic paper industry was to prove ineffective as far as the professional photographer is concerned.

Inasmuch as we enter into our second year with this number, we wish to thank our readers for the co-operation they have given us and for having helped us to place CYKO in the lead—in that foremost position to which it is by its superior quality entitled.

There is no ill Wind that Blows Nobody Good

THE states comprised in that territory which is commonly known as Dixie have been poorly provided with photographic stock houses who could quickly supply to the photographers in that section everything that they are apt to need, and need badly at times, in the course of business. It has therefore been easy heretofore for the so-called photographic trust to practically control the photographers, through the only two stock houses in Atlanta, Ga., who were in a position to carry the necessary stock to fill orders

promptly. In spite of this, however, the so-called photographic trust found it expedient to buy one of these two photographic stock houses so as to make their control of the business still more binding, but the unexpected has happened, as the Southern Photo-Material Co., the largest jobbers and retailers of photographic supplies in the South, would not lend itself to the scheme and has decided to become an independent stock house, carrying a full line of the well-known ANSCO and CYKO goods, and in addition, anything of merit which is manufactured by independent makers. This will give a very good opportunity to photographers in the southern states to effectively break through the trust ring, and enable them to secure everything photographic which they may require at a moment's notice, independently of who the manufacturer may be.

The Southern Photo-Material Co. of Atlanta, Ga., will carry in stock a full assortment of the well-known Anthony professional cameras, a full stock of Professional Cyko and all the other grades of this well-known product, Ansco Cameras, Ansco Films, Ansco Chemicals, etc. We bespeak for this new independent concern the same measure of success that has been attained by all large dealers who have "taken the bull by the horns" and proclaimed their right to sell to the photographers what they ask for, without dictation from anyone. It is a well-known fact that only the independent stock houses are now making satisfactory progress; all large dealers who have consented to be coerced and to become the means of coercing the photographic buyer, are gradually losing ground and will meet the fate of such stock houses as a couple of years ago were extinguished and then absorbed in Philadelphia and in other centers. They will either

go out of business or sell out to the so-called photographic trust, at whichever figure it might be willing to offer them.

Morris Burke Parkinson of Boston and his Developer Formula for Professional Cyko

MR. H. C. Rand, our demonstrator, reports that the well-known photographer in Boston whose name appears above, is getting better results with Dianol developer on PROFESSIONAL CYKO than with our Metol-Hydrochinon formula; that is, he obtains softer results with very extremely hard negatives. The formula as given by Mr. Rand is as follows:

Dianol	1 leveled teaspoonful
Sulphite of Sodium ..	5 leveled teaspoonfuls
Water	30 ounces
Saturated Solution Bromide of Potassium.	20 drops

The more water used with above formula, the softer the results. It may be diluted in 60 or 75 ounces of water with good results.

Our Experimental Department has tried the above formula and briefly, this is the finding:

“Dianol is A No. 1 for CYKO in every way, but we cannot see that it works any better than our Professional Formula. We find very little difference by dilution even to the amount of 60 ounces of water to 30 ounces of solution. In diluted solution the development is retarded, but if exposure is increased the print shows overexposure the same as in stronger solution. We find that the larger amount of Sulphite produces more details and softer results, but in that event the exposure must be reduced one-half.”

DOCTORS DISAGREE

Therefore Stick to Formulae in Cyko Manual

It will be interesting to many photographers and for their guidance we publish extracts from demonstrators' reports making suggestions to the Cyko chemist.

Mr. S. D. Owings from Salina, Kans., writes as follows:

"Your favor of March 26th at hand and will state from my experience with Cyko and many other papers I would change all formulae by doubling the Sulphite and cutting the Carbonate to one-half or one-third of the amount usually given in direction sheets. This works to advantage in places where the water contains alkali. While these proportions may not balance under some conditions, I have used this formula quite extensively and it has given satisfaction as the excess of Sulphite holds up the developing agent, restrains the shadows and gives apparently more latitude to the paper."

Mr. W. A. Rockwood from Rushville, Ind., has this to say:

"I am sending you a report on conditions I find in this section of the country and which, I suppose, exist in other parts. Our formula calls for:

Water	40 ounces
Metol	14 grains
Sulphite of Soda	$\frac{1}{2}$ ounce
Hydrochinon	60 grains
Carbonate of Soda	$\frac{1}{2}$ ounce
Bromide	4 grains

Now this may be all right if we could get the photographer to use distilled water for his developer, but he will not, so there is where

trouble might arise. To-day I asked Mr. W. to let me have 40 ounces of water and the water I got was almost blue. I asked him what kind of water it was and he informed me that it was deep well water and very hard. Now, to overcome this the photographer must use more alkali as otherwise his prints will be contrasty and hard in the highlights and the blacks will be lumpy. In giving the demonstration I used 1 ounce of Carbonate of Soda, without any fog, in place of $\frac{1}{2}$ ounce as called for in formula. I then asked him for the hardest negative he had, and about 60 grains more of Carbonate of Soda to 10 ounces of developer made a most beautiful print without the slightest fog and took one minute and ten seconds to develop it. In my estimation more trouble is caused by not knowing how to use the sodas than from any other cause."

We could make extracts ad infinitum but these two will show how many pet formulae there are and how some of the best doctors disagree. Therefore, our advice is stick to the formulae in the Cyko Manual and direction sheets.

Something Worth While

A sterling silver loving cup, doubtless the most beautiful, and intrinsically the most valuable prize ever offered by the Photographers' Association of New England, is open to the world for competition, without entrance fee, at their Convention, which will be held in Boston, July 26, 27, and 28th. Full particulars regarding prizes and program are being sent direct to New England photographers and may be secured by others interested from Mr. George H. Hastings, Sec'y., 37 Merrimack St., Haverhill, Mass.

A Good Ortol Formula for Cyko

OCCASIONALLY a request is made for a good developer for Professional Cyko other than the Metol-Hydrochinon developer recommended in the Cyko Manual, and for the benefit of those who object to Metol, will state that we have tried the Ortol formula given below and it works admirably for cold black, warm black, and Sepia tones.

The formula is as follows:

Water	40 ounces
Ortol	30 grains
Sodium Sulphite	$\frac{1}{2}$ ounce
Hydrochinon	45 grains
Sodium Carbonate	$\frac{1}{2}$ ounce

to which add 5 or 6 drops of a saturated solution of Bromide of Potassium for blue black or cold black tones, also for prints intended for Sepia re-development. For warm black tones increase the quantity of Bromide in accordance with the warmth of the tone desired; the more Bromide, the warmer the tone.

Cyko Is The Only "It"

THE PHILO J. KELLER'S ART STUDIO.

221 South Washington Street.

TIFFIN, OHIO, April 2, 1910.

"AnSCO Company,

Binghamton, N. Y.

Gentlemen: I must hasten to tell you that yesterday an Eastman demonstrator for Artura Iris gave me a demonstration of their Iris and new Azo papers. He put in three faithful, long hours on his paper to convince me that they were "It" in D. O. P. and had Cyko "beat out." Well, I gave him a negative that was very thin, full of detail, from which I had just developed twelve prints on Slow

Professional Cyko, fit to deliver; had them in the wash water, just used your formula for developer—that's all; got them out and no lost time—perhaps in less than thirty minutes. Well, he went at it, mixed up his developer, acid shortstop, must have a ripened fixing bath, etc., made some prints—did not suit him—doctored his developer, used some nitric acid, tried some more prints, then added some salt, then some more prints, then I guess he must have added some pepper and sugar and what not, so when his final result was brought forth I reached in my pan and brought out a Professional Cyko and we compared them—his not one whit better for all his trouble. Got Cyko beat? Nit. Then I gave him a first-class negative—he admitted so—made some more prints, black and sepia, more doctoring of developer—produced nothing but what I can duplicate on Cyko and waste no time at it. Now understand this demonstrator is, and has been, on the road for several years at developing papers and ought to be “up to snuff” in such work. Well, I am more than ever convinced that Cyko is all O. K., and the Trust will have to spend some more millions before they will have the “it” in developing papers, not considering price at all.

“You can use this letter as you see fit—CYKO for me first, last, and all the time.

Yours for success,

PHILO J. KELLER.”

The Seneca Camera Mfg. Co. 1910 Catalogue

This new issue of the “Seneca” catalogue has just reached our table and contains a large assortment of dry plate cameras. It is a carefully compiled book and should be in the hands of all those interested in a line of plate cameras.

One Who Knows

Mr. George G. Root, a few years ago, started a photographic department with the Sportsman's Supply Co. of Pittsburg, Pa., and in doing so selected the Independent line of photographic supplies. In that he was far-sighted, as the quick and big success of that department demonstrated.

A few weeks ago, the Sportsman's Supply Co., through one of its officers who was absolutely unfamiliar with the photographic end, was induced to become a controlled dealer. Mr. George G. Root, convinced of the folly of this move, immediately severed his connection with the old firm and opened one of the best equipped and progressive Independent stock houses to be found anywhere, at No. 11—5th Avenue Arcade, Pittsburg, where a complete stock of Cyko paper and Ansco goods will be found on hand at all times, in addition to a supply of other independent staples.

We hope the photographers in Pittsburg will avail themselves of the facilities offered by this new stock house, so that it may meet with all the success it deserves.

Cirkut Cyko Paper

We furnish Cyko paper for Panoram prints as follows:

	6 in.	8 in.	10 in.	16 in.		
100 ft. Roll	\$4.50	6.00	7.50	12.00	R.	W.
100 ft. Roll	6.00	8.00	10.00	16.00	D.	W.

Over-Exposure

Over-exposure of Professional Cyko increases contrast. Bear this in mind.

Again the Question of too Much Alkali in the Water

The Cyko demonstrator in Texas, Mr. J. W. Haines, writes as follows:

"I have had several years experience in using developing papers, having been connected until a few months ago with the manufacturers who recently sold out, and I wish to state for the benefit of photographers that Professional Cyko has softer gradations and purer blacks and whites than any other paper I have ever used, but I find that water conditions in some localities are such that careful study is necessary to give the best results, for the reason that in some towns (especially in the Southern states) the water is decidedly alkaline. Where I find these conditions, in order to produce warm, velvety, black and white tones, with soft gradations, I use a developer compounded as follows:

Water	40 ounces
Metol	17 grains
Sulphite of Soda (Anhydrous) ..	1 ounce
Hydrochinon	30 grains
Carbonate of Soda (Anhydrous) $\frac{1}{4}$	ounce
Bromide (saturated solution) ..	30 drops
Nitric Acid C. P.	6 drops

"As some printers may be poor judges of correctly timed prints, and usually over-time, I will state that a correctly timed print, in the above solution should develop in from 60 to 65 seconds when the temperature of developer is 70 degrees F. It must be borne in mind that this refers to Professional Cyko paper (slow printing) and not to the other grades of Cyko, which are entirely different."

Our Cover Portrait and the Hall of Fame

The portrait on our cover this month is the one referred to in a letter from Mr. C. G. Lewis, of Toledo, Ohio, and which letter we reproduce in full. We would not care to add nor subtract a single word for fear of spoiling a masterpiece.

TOLEDO, OHIO, January 20, 1910.

"Mr. A. C. Lamoutte,
Binghamton, N. Y.

My dear sir: I have received your two kind favors asking for a photograph of myself and something about the life I am living. I have delayed answering not from lack of inclination, but rather of material. I have attempted several times to set the dragnet of memory, but every time I haul it up I find it empty, and am then astonished at the length of some men's autobiographies.

"I do know that I was once born and am now living, doing my best to support the landlord of 1217 Madison Avenue, Toledo, Ohio. As far as I can observe, the landlord is pleased, at least he seems satisfied as he passes to and fro in his automobile. Thus far I am sure I am a success, for there is no greater mission in life than that of making others happy.

"I must have done something or other else during a long career that has put an eggshell finish on my dome of thought, but when I attempt to pluck a rose from my garden of deeds well done I find that the blooms are elusive or have gone to seed.

"This creating of a biography or premature obituary might have been an easy task had I had the foresight to preserve occasional clippings, so for various reasons you find me

incapable of properly setting myself down in ink.

"I am consoled with the thought that perhaps I can claim distant relationship with the true artist, for way down deep within my subconsciousness I feel that glimmer of a hope that some day I will be able to make a good picture.

"In the proper place it is recorded that I served the Photographers' Association of Ohio for two years as its treasurer, following which I was elected its president. Later in 1904 I was elected president of the Ohio-Michigan Association. Following that I served two years on the National Board as vice-president. The above with the P. P. S. of Ohio and the P. P. S. of New York, along with a couple of local clubs, completes the list of photographic societies in which my name is enrolled, in all of which my dues are paid to date.

"I know there must be some more of my biography lurking somewhere just around the corner of my memory, but I cannot coax it out just now, consequently in the words of Shakespeare's immortal 'Dogberry' write me down an ass and let it go at that."

Very truly yours,

(Signed) C. G. LEWIS.

"P. S. The portrait accompanies this under separate cover."

When a photographer says to a Cyko demonstrator, "nothing doing," it is the first result of doing nothing.

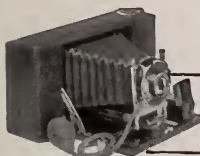
IN outdoor photography, with its innumerable lights and deceptive shadows, the Ansco Film shows its superiority in marked fashion.

It portrays all tones with fidelity and shades them softly.

It gives clear detail in the high lights, and a charming transparency in the deepest shadows.

The "ANSCO" Film

enables you to make more faithful photographs, more artistic pictures. For, having accurately interpreted its subject, the Ansco Film retains, through the process of developing, every delicate tone gradation, every element of clearness and sharpness, thus offering ideal printing possibilities. It reduces uncertainty; it minimizes chances of failure by its remarkable speed and latitude. Easy to handle; never curls, no halation, no "fogging" or off-setting. Fits any film camera.



To get softer, clearer, deeper prints from your negatives, make sure they are printed on Cyko Paper. If others do your printing, insist that they shall use Cyko Paper.

Independent dealers everywhere sell the Ansco line of Cameras, Film, Paper, pure chemicals and all supplies needed by amateur or professional. Look for Ansco Sign.

No. 10 ANSCO
3¼ x 5¼

Beautiful Camera Catalog, also Two-Volume Photographic Library—Free. At dealers, or write to

ANSCO COMPANY, Binghamton, N. Y.

PORTRAIT

HAMMER'S

SPECIAL EXTRA FAST (*Red Label*)
and **EXTRA FAST** (*Blue Label*)

PLATES

produce the most perfect of all negatives under the trying conditions of winter light. Extremely rapid and rich in silver of fine grain, they give full detail, brilliancy and gradation with the shortest possible exposures.



*Hammer's Little Book "A Short Talk on
Negative Making," mailed free.*

Hammer Dry Plate Company
Anso Bldg., 129-131 W. Twenty-second Street,
New York City

CYKO PAPER

Made in *four* GRADES and *five* SURFACES
as follows:

Grades

Contrast Cyko (Blue Label)

For Weak Negatives.

Normal Cyko (Yellow Label)

For Average Negatives.

Soft Cyko (Red Label)

For Contrasty Negatives, also

Professional Cyko (Brown Label)

Intended for Studio Portraiture
only, and is absolutely distinct
from the other grades.

Surfaces

(In all Grades)

No. 2.	Semi-Matte . . .	{	Single Weight
			Double Weight
	(Smooth Matte Surface—No Lustre)		

No. 3.	Glossy	{	Single Weight
			Double Weight
	(Very High Gloss)		

No. 5.	Plat	{	Single Weight
			Double Weight
	(Original Platinum surface with slight imperceptible grain—dead matte)		

No. 6.	Studio	{	Single Weight
			Double Weight
	(Smooth surface with slight sheen. Similar to Matte Collodion.)		

India tint stock with slight grain
similar to Plat surface. Made only
in double weight, and only in the
Soft and *Professional* grades.

PORTRAIT

List Prices—Cyko Paper

CONTRAST (Blue)		NORMAL (Yellow)		SOFT (Red Label)	
SIZE		Regular Weight		Double Weight	
		Doz.	Gro.	Doz.	Gro.
2 1/4	x 3 1/4	\$.12	\$ 1.20	....	....
* 2 1/2	x 2 1/2	.10	1.00	....	....
2 1/2	x 4 1/4	.12	1.20	....	....
3 1/4	x 4 1/4	.12	1.20	....	....
3 1/4	x 5 1/2	.15	1.50	....	....
3 1/2	x 3 1/2	.12	1.20	....	....
* 3 1/2	x 12	.30	3.00	\$.35	\$3.50
3 3/8	x 5 1/2	.15	1.50	.25	2.00
4	x 5	.15	1.50	.25	2.00
4	x 6	.20	1.60	.25	2.00
* 4 1/4	x 4 1/4	.15	1.50	.25	2.00
* 4 1/4	x 5 1/2	.20	1.80	.25	2.00
* 4 1/4	x 6 1/2	.25	2.50	.30	3.00
5	x 7	.30	3.00	.35	3.50
* 5	x 8	.35	3.50	.40	4.00
* 5 1/2	x 7 3/4	.35	4.00	.45	4.50
6	x 8	.45	4.50	.50	5.00
6 1/2	x 8 1/2	.50	5.00	.60	6.00
* 7	x 9	.55	6.00	.65	7.00
7 1/2	x 9 1/2	.60	6.50	.75	8.00
8	x 10	.70	7.00	.80	9.00
9	x 11	.90	8.50	1.00	11.00
10	x 12	1.00	10.00	1.20	13.50
11	x 14	1.35	14.00	1.60	17.50
* 12	x 16	1.70	17.50	2.00	21.50
* 14	x 17	2.00	21.00	2.40	27.00
* 16	x 20	2.50	28.00	3.20	36.00
* 18	x 22	3.00	34.00	4.00	46.00
* 20	x 24	3.50	40.00	4.80	55.00

Rolls		Reg. W.	Dbl. W.
* 10-yard rolls (25 in. wide)		\$5.00	\$6.00
* 10-foot rolls (25 in. wide)		2.00	2.25

Post Cards

CONTRAST (Blue)		NORMAL (Yellow)		SOFT (Red Label)	
SIZE		Doz.		Special Net Rate per 1000	
		Doz.	Gro.		
3 1/2	x 5 1/2	\$.15	\$1.50	\$ 7.00	
* 3 1/2	x 11	.35	3.40	15.85	

*These sizes not carried in stock at branch offices.

ADVERTISING DEPT.

Professional Cyko (Brown Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16 .....	....	....	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY,

AnSCO Bldg., 129-131 W. Twenty-second St.,
New York City

ANSCO COMPANY,

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY,

171 Second Street, San Francisco, Cal.

ANSCO COMPANY,

46 Cornhill, Boston, Mass.

ANSCO COMPANY,

632 Vine Street, (Provident Bank Bldg.)
Cincinnati, Ohio.

ANSCO COMPANY,

30 Wellington St., West, Toronto, Ont.

ANSCO COMPANY,

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO MATERIAL CO.,

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.,

1011 Capitol Avenue, Houston, Texas

BURKE AND JAMES,

617 W. Jackson Boulevard, Chicago.

Portrait



MORRIS BURKE
PARKINSON

Boston, Mass.

Answering Three Vital Questions

THE most prominent photographer in Chicago after trying one full gross of 14 x 17

Professional Cyko

admitted it was the best paper he had ever used, but laid special emphasis on the *uniformity* and *stability* of a paper as indicating its real value to the high class studio.

"Now that I am satisfied with your emulsion and your raw stock I will ask you three questions:

Is your emulsion always the same?

Do you use always the same raw paper?

Is your plant large enough to cope with the growing demand?"

To these three questions a representative of Cyko can answer "Yes" with the knowledge that his answer will be echoed by thousands of photographers who have used Cyko and by every independent dealer who has sold it for the last *ten* years.

Geo. H. Zephuff Vice Pres
A. J. Lamm Secy

AnSCO Company
Binghamton, N.Y.

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No. 2

June, 1910

Vol. 2

Overcoming Re-Development Annoyance

BY A. PEEBLES SMITH

BY far a most absorbing topic in connection with the working of developing paper seems to be the production of Sepia prints by re-development. The past few years the ANSCO COMPANY have made vast strides in improvements of this line of sensitive photographic printing papers and general attention seems now drawn away from paper quality, as ANSCO is the standard quality, but rather directed toward the more practical manipulating details of the everyday work.

It is probable photographers in a more or less pronounced degree have observed that in bleaching prints for re-development that frequently black spots remain which have refused to bleach or convert to Silver Ferri-Cyanide.

Blistering frequently occurs, especially during warm, muggy weather, owing to the softening of film in Sulphide solutions and sometimes sudden changes of temperature in the final washing.

The general idea seems to be that the spots are due to imperfect fixing, but after exhaustive chemical tests, the writer is of the opinion that the spots are caused by the formation of insoluble Sulphides, Silver Sulphide or sulphur compounds, due to decomposition of Hypo by the Alum in the fixing bath.

By eliminating Alum from fixing process and utilizing the method hereafter described, no trouble occurs, nor do prints seem to lose vigor or density of image.

Fixing solution is compounded as follows:

Stock Acid Solution—A.

Water	24 ounces
Sodium Sulphite	2 ounces
Acetic Acid (U. S. P. 36%)...	8 ounces
Add 10 ounces of solution A to B.	

Solution B.

Water	64 ounces
Hypo	16 ounces

After fixing prints transfer prints for ten minutes to tray containing hardener as follows:

Water	64 ounces
Solution Formaldehyde 40 per cent	1 dram
or quantity sufficient that prints remaining for ten minutes feel quite firm to the touch. (Mallinckrodt's Formaldehyde Solution is very satisfactory.)	

Bleacher.

Potassium Ferri-Cyanide C. P. ...	$\frac{1}{2}$ ounce
Potassium Bromide	$\frac{1}{2}$ ounce

Conc. Ammonia 30 to 40 drops
 Water 64 ounces

Add to the above $\frac{1}{2}$ dram Formaldehyde solution, 40 % to each 32 ounces of bleaching solution, for use.

Re-develop in

Water 32 ounces
 Sodium Sulphide $\frac{1}{2}$ ounce

If the above suggestions help some brother photographer out of the before mentioned annoyance, the purpose of this article will be accomplished.

How to Obtain Soft Prints from Hard, Flinty Negatives

THE CYKO demonstrator in New York, Mr. Frank N. Leache, who has been so successful in helping the principal studios in that city to keep in the lead by using PROFESSIONAL CYKO BUFF for their highest grade work, writes us as follows:

“Please inform the readers of PORTRAIT who may wish to produce beautiful, soft, warm tone prints from hard, flinty negatives that they can do so by using the following developer:

Water (soft or distilled) ... 40 ounces
 Metol 15 grains
 Sodium Sulphite (anhydrous) 1 ounce
 Hydrochinon 60 grains
 Sodium Carbonate (anhydrous) $\frac{3}{4}$ ounce
 Potassium Bromide 4 grains

“To each ten ounces of the above developer add five drams of a solution compounded as follows:

Water 8 ounces
 Nitric Acid C. P. 3 ounces

Carbonate (dry) 1 ounce

Salt $\frac{1}{2}$ ounce

"Give PROFESSIONAL BUFF the usual time of exposure and develop anywhere from two to three minutes."

The CYKO chemist has tried this formula for soft, warm tones and he finds it entirely satisfactory. It is very useful when soft results are desired from exceedingly hard negatives. It gives no greater latitude in exposure, or has it any other marked advantages over our regular PROFESSIONAL CYKO formula for general use. The tests made by the CYKO chemist show that the developer recommended by Mr. Leache will work well on all surfaces of PROFESSIONAL CYKO and is not confined only to the BUFF. The Nitric Acid solution as recommended by Mr. Leache should not be added to the regular PROFESSIONAL developer formula, even when a small amount of Bromide is used, as the developing action is very much restrained.

There is no Photographic Trust

SHUT your eyes and cover your ears, gentlemen, and you will be satisfied that there is no Photographic Trust. That is practically what friend Carl E. Ackerman advises in the first issue of his paper called *Photographic News*. It is difficult to make out whether he intends to be facetious or if he is really in earnest in his endeavor to secure the advertising patronage of the company that is stigmatized with the name "Trust." It is evident that the first number does not carry their advertisement. The *Photographic News* quotes President Taft's message on the Interstate Commerce and Anti-Trust Laws in support of the *Photographic News'* blindfolded attitude:

"But if they attempt by a use of their preponderating capital and by a sale of their goods temporarily at unduly low prices to drive out of business their competitors, or if they attempt by exclusive contracts with their patrons and threats of non-dealing except upon such contracts, or by other methods of a similar character, to use the largeness of their capital and the extent of output, compared with the total output, as a means of compelling custom and frightening off competition, then they disclose a purpose to restrain trade and to establish a monopoly and violate the act."

No, the *Photographic News* has not seen any of these things done and the so-called Photographic Trust is willing, and even anxious, to sell their goods to those dealers who handle competing lines. If Mr. Ackerman would drop in any time to purchase a Seneca camera or a gross of Cyko paper from any of the so-called Trust dealers, he will get exactly what he wants. He no longer will be told that "we are very sorry, but the E. K. Company will not allow us to handle Independent goods." At least, we infer that much from the declaration made by the *Photographic News*, which is as follows:

"Taking this view of the situation, the *News* does not recognize the existence of a Photographic Trust. Certainly there are combinations, but in the general sense there is no Trust. Such combinations as do exist are conducting business upon big, broad lines in so far as the observation of the *News* extends, and those houses outside of the combinations all seem to be growing as fast as natural business conditions warrant. If there are any cases of oppression they have not reached the attention of the *News*; should there be any, it will be the duty of the *News* to give them the widest publicity."

It must have cost Mr. Ackerman an herculean effort to write such a whopper, unless by habit such a feat has become second nature to him. We will be able to determine this from subsequent numbers of *Photo News*.

\$5.00 Will Quicken Your Inspiration

TO the man who seeks inspiration there is nothing that will arouse it more quickly than the study of the work of someone else that contains merit in the various interpretations. A series of splendid photographs is now being marketed at \$5.00 a set by the Towles Studio, of 1107 F Street, N. W., Washington, D. C., embracing six beautiful studies of men, women and children, showing different interpretations of light and composition, the use of draperies and a window effect showing how to make a window in your operating room produce beautiful effects of light and shade. These six photographs are individual, excellent productions from 8 x 10 plates, printed on 11 x 14 CYKO BUFF paper and illustrating a variety of printing ideas. The sample photographs are accompanied with a complete history of how each was made; type of skylight, how curtained, position of subject under light, lens used, plate employed, time of exposure, how developed and the kind of paper used, etc. This series of studies will awaken new ambitions and new interpretations in any photographer needing and seeking help.

*Send for a copy of "Professional Cyko Pointer."
It tells all you want to know.*

Van Dyke Sepias on Professional Cyko

MINNEAPOLIS, MINN., April 21, 1910.

"Mr. A. C. Lamoutte, Secy.,
Binghamton, N. Y.

"Dear sir: In response to your request for my experience in the use of Hypo-Alum-Silver bath for Sepias on Cyko paper, it is with pleasure and for the benefit of the trade that I give you here my experience in detail with my formula:

Water	1 gallon
Hypo (crystals)	16 ounces
Alum (powdered)	4 ounces

"Water is heated to boiling and then Hypo is added, after which, being stirred thoroughly, Alum is added and the solution stirred while being allowed to boil from 3 to 5 minutes. To this solution, *when cool*, the following preparation is added:

Water	1 ounce
Silver Nitrate	40 grains
Salt	40 grains

This is stirred thoroughly before mixing with the above solution.

"After bath has been made up and allowed to stand 24 hours in order to ripen thoroughly, it is heated to about 100 degrees or as warm as will permit of easy handling of prints, which are put in one at a time after the bath has been heated. The change takes place in 4 to 6 minutes, and prints should be allowed to remain 10 to 15 minutes, or until the blacks have turned to brown. This is best judged by transmitted light, either by holding prints up to electric light or white light of any kind.

"There is no harm in withdrawing prints from bath, rinsing in cold water or in returning from rinsing to a hot bath, a point which in the use of Cyko has to me been a strong feature.

"The essential point, however, in the use of PROFESSIONAL CYKO is in development, likewise exposure. From a normal negative the exposure should be one shade deeper than for black and white prints, allowing for clearing in Sepia bath, with development 40 to 80 seconds.

"Overexposure I find means deep color; underexposure, muddy prints. Overdevelopment yields a print reddish in color with clogged shadows.

"The bath must be evenly heated and especially so in the handling of large prints where a large tray is used, and prints must not be allowed to rest on the bottom of tray. A wooden rack of $\frac{1}{2}$ inch depth is advisable in bottom of tray.

"With small prints up to 5 x 7 an ordinary enameled kettle can be used to advantage, as in this the solution will be good depth and will heat evenly, whereas with a large tray it is necessary to heat over a sheet of iron or place solution tray in a large tray of water that is heated under it.

"This method, if properly used, has in my long experience in the making of Sepias, been the cleanest, most systematic and, over all, the most uniform, as it is but a simple matter to judge prints during process of change from black to pure Sepia.

"Yellow tints, which with other methods always appear, have with this been so eliminated that I have almost forgotten the complaint entirely, also for those who desire a slightly reddish Sepia it is but an easy matter to get this or any other color desired.

"I trust that this will be of interest to your readers.

"Very truly yours,

(Signed) JACK BRUSHWOOD.

"Now with Brush Studio, Minneapolis."

Are You in Business for Profit?

WE are tempted to put this question because there may be some photographers who, unmindful of their interest, might turn their back upon a new product.

Today is the day of keen competition and any product that will increase the artistic quality of your print, and so enhance its intrinsic value, must necessarily increase your reputation and profits.

PROFESSIONAL CYKO has gone to the front so rapidly that even the most skeptical must realize that there is a reason for this.

There is a reason and a very good one; it is because the emulsion of PROFESSIONAL CYKO is perfectly balanced. Its tone gradations are illimitable and the brilliancy of the print is a revelation to those who have tried it.

Did it ever strike you that the large amount of money we spend annually in advertising PROFESSIONAL CYKO would be utterly wasted unless the paper did all we claim for it? Think it over. The photographic craft are yearly becoming more than ever masters of their art and are therefore in a position to judge technical excellence.

A post card addressed to us with a request for sample will be attended to promptly, and the paper is so simple to work that, providing you follow the instructions, you will be able to satisfy yourself that what we state here is no idle boast, but an earnest endeavor to call your attention to this opportunity for you to get in line with the leaders of the craft and incidentally to increase your profits.

Write it in your heart that every day is the best day of the year to use Cyko.

Notes Concerning National Association

MILWAUKEE, a regular Convention City, which has the finest auditorium (in this or any other country) for convention purposes, will outdo herself in entertaining the photographers who will assemble there on July the 12th to hold the thirtieth annual meeting of this association.

Four of the nearby states (Wisconsin, the Northwestern, Illinois and Indiana) have abandoned their yearly meetings to meet with the National, which will insure the largest attendance.

The School of Photography will be bigger and better than ever this year, and finished results will be shown on Friday, last day of meeting. Mr. Ryland W. Phillips of Philadelphia, Dudley Hoyt of New York, and W. S. Ellis of Philadelphia, the man who won the \$500 Eastman prize, will constitute the school working by daylight, which will be in session each afternoon.

Mr. M. J. Steffens of Chicago will show what can be accomplished by artificial light. He will have a duplicate of his studies on stage at meeting with all his help and apparatus, and will make and finish work from start to finish, the same as he does in his studio, all by a light which he has perfected himself. He will be assisted by Frank Scott Clark of Detroit and Strauss of St. Louis, and other leading lights.

This will be the strongest drawing card ever offered by the association.

A lecture showing how backgrounds can be put in on any negative. The association has, at a great expense, provided a special apparatus to give this lecture, which shows on a screen the work as it is being done by the artist on the plate.

An Art Lecture by Geo. W. Stevens, Director of "Toledo Museum of Art, also President of American Federation of Photographic Societies." Mr. Stevens is a deep student of art, who is in thorough sympathy with the photographers and will give us some new views along original lines.

A lecture by Ryland W. Phillips of Philadelphia on "Constructive Criticism." Mr. Phillips will select from the exhibition the best pictures of the exhibition and show on a screen reproduction of same, telling why they are superior. He will also show a great number that are not so good and will show along beside the original a reconstructed portrait which he has manipulated on the plate into a real picture. This lecture will be the most useful and instructive one ever given at any meeting.

A lecture by Mr. A. F. Sheldon, President and founder of the Sheldon School of Scientific Salesmanship, will be one of the best lectures on salesmanship ever delivered. Critics who have heard this wonderful speaker pronounce him the best there is in America on this subject.

A lecture by J. C. Abel on "Modern Publicity, or the Use of Printer's Ink to Increase Business." Mr. Abel is in every way adapted to handle this subject in the most interesting and instructive manner.

The one hundred dollar prize for the best invention, process, apparatus or appliance pertaining to photography will be worth your while to investigate. This will bring out a great number of new and extremely useful things for photographers to see.

The Congress of Photography will meet for its second session, when the most useful subjects will be discussed pertaining to the profession.

The Ladies Auxiliary will have their Art Critic and Lecturer, and this and their exhibit will be a great feature for this year's meeting.

Up to the present time the cream of the profession have promised to contribute three pictures each, which insures in point of quality the best exhibition of fine photography ever assembled in America.

The Board will feature the hanging and arranging of the pictures this year. Every picture will be hung in a line, and as we have a regular art gallery, softly lighted from above, we can promise every exhibitor an equal show of lighting.

RAILROAD RATES

After six months of pleading for a special rate by the Board, the best the railroads would offer was fare and one-third if one thousand certificates could be procured. The Board could not guarantee this, as only five hundred were secured last year at Rochester, and it was the largest attended meeting in the history of the association. Members are advised to take advantage of a summer tourists rate to several points near Milwaukee. One of these resorts is Waukesha. There are several others, and by courtesy of your railroad agent you can acquaint yourself fully with the places where the rate is in effect from June 1st to October.

Those who cannot make Studio cameras tell you that Ansco no longer makes the New York Studio Outfit.

Our Cover Portrait and the Hall of Fame

WILL Armstrong, the well-known photographer of Boston, on learning from the ANSCO representative in that city, Mr. H. C. Rand, that his colleague, Morris Burke Parkinson, was to be featured on the cover of this issue of PORTRAIT, sent us this fitting tribute:

"When I was a little boy there was a Prince that claimed his domain along the shore of the Old Lake Michigan.

"Years after I again saw that Prince on Broadway, New York City, where the Choir Boy originated.

"That Prince was always my Prince until he claimed he was a portraiturest.

"Soon after I met Morris Burke Parkinson for the first time, I met a Prince that I learned to like, not as a schoolboy dream, but as a man, because he does make picture portraits, tells good stories, and is today, to my mind, the most popular photographer in Boston.

"Morris Parkinson is probably, as a photographer, in his wrong sphere, as his gift of musical rhythm is fully as gratifying to his friends as any portrait that he with satisfaction signs 'Morris Burke Parkinson.' "

When a photographer commits suicide and fratricide by boosting a trust-made product, the French proverb has to be changed to "Cherchez le 'mon.'" In plain English, "Money talks."

ADVERTISING DEPT.

HAMMER'S

SPECIAL EXTRA FAST (*Red Label*)
and **EXTRA FAST** (*Blue Label*)

PLATES

produce the most perfect of all negatives under the trying conditions of winter light. Extremely rapid and rich in silver of fine grain, they give full detail, brilliancy and gradation with the shortest possible exposures.



*Hammer's Little Book "A Short Talk on
Negative Making," mailed free.*

Hammer Dry Plate Company

**Anseo Bldg., 129-131 W. Twenty-second Street,
New York City**

CYKO PAPER

Made in *four* GRADES and *five* SURFACES as follows:

Grades

Contrast Cyko (Blue Label)

For Weak Negatives.

Normal Cyko (Yellow Label)

For Average Negatives.

Soft Cyko (Red Label)

For Contrasty Negatives, also

Professional Cyko (Brown Label)

Intended for Studio Portraiture only, and is absolutely distinct from the other grades.

Surfaces

(In all Grades)

No. 2.	Semi-Matte . . .	{ Single Weight
		{ Double Weight
	(Smooth Matte Surface—No Lustre)	

No. 3.	Glossy	{ Single Weight
		{ Double Weight
	(Very High Gloss)	

No. 5.	Plat	{ Single Weight
		{ Double Weight
	(Original Platinum surface with slight imperceptible grain—dead matte)	

No. 6.	Studio	{ Single Weight
		{ Double Weight
	(Smooth surface with slight sheen. Similar to Matte Collodion.)	

Buff.

India tint stock with slight grain similar to Plat surface. Made only in double weight, and only in the *Soft* and *Professional* grades.

ADVERTISING DEPT.

Professional Cyko (Brown Label)

SIZE	Regular		Double	
	Doz.	Weight Gro.	Doz.	Weight Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16 .....	....	....	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

*Men do what is to their interest to
do and just as quick as they see it.*

Professional Cyko

is used by the leading photographers
for several reasons:

No other paper

will reproduce exactly what is in the
negative—tone for tone in all the sub-
tle gradations.

It is the only paper

absolutely uniform in speed, latitude,
surface and responding with absolute
precision to the developing agent.

It is the only paper

that is correctly balanced between light
and shadow. Its price is right.

AnSCO Company
Binghamton, N.Y.

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY,

AnSCO Bldg., 129-131 W. Twenty-second St.
New York City

ANSCO COMPANY,

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY,

171 Second Street, San Francisco, Cal.

ANSCO COMPANY,

46 Cornhill, Boston, Mass.

ANSCO COMPANY,

632 Vine Street, (Provident Bank Bldg.)
Cincinnati, Ohio

ANSCO COMPANY,

30 Wellington St., West, Toronto, Ont.

ANSCO COMPANY,

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE AND JAMES,

617 W. Jackson Boulevard Chicago

Portrait



EDMUND A.
BRUSH

Minneapolis, Minn.

Answering Three Vital Questions

THE most prominent photographer in Chicago after trying one full gross of 14 x 17

Professional Cyko

admitted it was the best paper he had ever used, but laid special emphasis on the *uniformity and stability* of a paper as indicating its real value to the high class studio.

"Now that I am satisfied with your emulsion and your raw stock I will ask you three questions:

Is your emulsion always the same?

Do you use always the same raw paper?

Is your plant large enough to cope with the growing demand?"

To these three questions a representative of Cyko can answer "Yes" with the knowledge that his answer will be echoed by thousands of photographers who have used Cyko and by every independent dealer who has sold it for the last ten years.

Geo. W. Topshiff Vice Pres
A. J. Lammert, Secretary

AnSCO Company
Binghamton, N.Y.

PORTRAIT

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOG-
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company
Binghamton, N.Y.

No. 3

July, 1910

Vol. 2

The Opportunity of a Lifetime

FOR any photographer to be absent from the thirty-eighth annual meeting of the P. A. of A., to be held at Milwaukee on July the 12th, would be to miss the opportunity of a lifetime. The school of photography will be bigger and better than ever, and it will be worth while going, if only to get the benefit of the instructions which will be given there by such leading photographers as Ryland W. Phillips, Philadelphia, Dudley Hoyt of New York, W. S. Ellis of Philadelphia, etc., but when to this is added the fact that Commodore M. J. Steffens of Chicago—who for the first time will attend a National Convention—will have on the Convention stage a duplicate of his studio, whom all admit is the finest studio in this country, and possibly in the world, including all his help and ap-

paratus to make and finish portraits the same as he does in his studio by an artificial light which he has himself perfected, assisted in his work by two of the leading photographers of the country, Frank Scott Clark of Detroit and Strauss of St. Louis, together with other leaders of the craft, the opportunity for learning in a few days the knowledge that has taken years to acquire, and under the most favorable and exceptional circumstances, becomes too great for any photographer to ignore on any pretext whatsoever. As the officers of the Association state in their circular, "This will be the strongest drawing card ever offered by the Association."

A forcible feature also of the program of the Milwaukee Convention will be the talk by Miss Lena McCauley of the Chicago Evening Post on Wednesday. Miss McCauley is well known throughout the West as a writer, an art critic and a lecturer. Her discourse is entitled, "The Art of the Hour," and will be copiously illustrated with reference to pictures on exhibition and with lantern slides. This talk and the one by Ryland W. Phillips will supplement each other. Mr. Phillips is well known as a practical photographer with strong artistic tastes; Miss McCauley, on the other hand, has considerable acquaintance among photographers, but is primarily an art critic, having examined and analyzed exhibitions in this country and abroad from the art standpoint. Each talk will, therefore, include something which is not in the other, and it is certain that any studious visitor at the Convention will feel that his horizon has been broadened and his powers increased by these two scholarly and interesting discussions.

Miss McCauley's talk is arranged by the Women's Federation, but it is open to all members. As has already been stated, this is the first year that

women camera-workers have attempted to carry out serious plans as an organization, and while this women's talk is only one of the many valuable sessions planned for the week, it is expected that it will prove so attractive that not mere chivalry, but keen interest and benefit will bring together as large a group of members as at any other meeting during the Convention.

We urge every photographer in this country to attend the Milwaukee Convention. It will be too good to miss, for it will give his competitor who is wise enough to attend too great an advantage in the natural competition for business, and, in conclusion, we wish to state to the women photographers who will exhibit at the Milwaukee Convention:

First.—All women exhibitors are reminded that pictures must be in Milwaukee by the 6th of July in order that they and the Federation shall receive all of the benefits planned. When you read this take an immediate glance at your calendar! You should be represented in this exhibition. Do not allow carelessness or accident to prevent appearance with your colleagues in the First National Women Photographers' Exhibition in America.

Second.—Do not forget that the Convention offers to you opportunity for growth. Miss McCauley will answer personal enquiries, will analyze, criticize and suggest improvements in the artistic treatment of your subjects. She will be in Milwaukee Wednesday, and another day to be announced later, for this precise purpose, to help you.

Third.—See that your exhibit is properly packed before mailing, with return prepaid address enclosed. Note plainly on your entry blanks if reproduction of pictures is forbidden. *Any photograph not so marked will be considered available for publication.*

A Warning From a Demonstrator

MR. WM. P. ETCHISON writes: "I find that photographers through this section, meaning South Carolina, have altogether the wrong idea of obtaining sepias on PROFESSIONAL CYKO with the hypo alum process. They imagine that it takes a blue-black print to make a good sepia, regardless of the method used, which, as you know, is absolutely wrong. For the *re-development process* it is true that to obtain the beautiful sepia prints characteristic of CYKO it takes a good, strong blue-black print in accordance with the directions given in the CYKO MANUAL. The *hypo alum process*, however, is just the reverse of this. The black-and white-print must be fully timed and the Developer must contain an excess of bromide—enough to produce a decidedly warm-black print with good, strong shadows and clear whites. If the hypo alum bath is thoroughly ripened PROFESSIONAL CYKO will produce by that method vandyke browns that are obtainable with no other printing medium.

"Now, when I say to add bromide, I refer to our regular formula for PROFESSIONAL CYKO given in our direction sheets. I cannot give an exact amount of bromide to be used, as the water in different localities requires more or less—depending upon its composition. The hypo alum method is very simple after it has been tried a few times.

"I also find that a great many photographers who are using PROFESSIONAL CYKO are not adding enough bromide to their developer. I find that all through this section it takes a drop of saturated solution of bromide to every ounce of developer used."

A Testimonial From the Man Who Does the Actual Work

224 ELM STREET, DALLAS, TEX., May 31, 1910.

"AnSCO Company,

Binghamton, N. Y.

"Dear sirs: In my twelve years' experience with the different photographic papers, both printing out and developing, I have yet to find the equal of CYKO. In ease of manipulation, gradation, tone value and practically every other point, it is the superior of any paper that I ever used.

"Up until the time I began work with my present employer he had been using platinum and colodio carbon papers and wouldn't have anything else. At one time, just before the holidays, the weather was very bad and we saw that it was going to be impossible for us to get our work out in time on these papers, so we decided to try developing paper. The result was that the people were so well pleased that we continued to use the developing paper, with increased satisfaction. The proprietor said that the work was giving better satisfaction than ever before in any previous year. Although it was quite difficult at first to secure the desired results, we persevered and now we get all that could be asked for in a high-grade portrait. This was accomplished by the introduction of CYKO paper into our studio by your Mr. Haines several months since.

"Since beginning the use of CYKO paper the re-orders have increased three-fold. This tells the story in a few words.

"The 'boss' often says, after inspecting a batch of prints, 'Don't you think the CYKO way is the

most satisfactory process?' and I most heartily agree with him. We get beautiful prints in sepia with the hypo alum bath.

"I trust that as long as I am a printer we can get CYKO paper until something better is made, if such a thing can be possible.

"Yours for success,
(Signed) G. N. MCKAY."

On the Eve of Battle

IT is everywhere conceded that developing paper so dominates the situation that the obsequies of printing out paper are at hand.

There is also no doubt but that the Convention at Milwaukee will be the battleground for the supremacy of one developing paper over another and we welcome the conflict, secure in the knowledge of the power of our armaments.

PROFESSIONAL CYKO will be in the van and after the smoke of battle has cleared, we will be found to have cut another notch in the column of success.

We know our strategic position and how fierce will be the conflict, but we also know how to wield the axe of quality and independence, and our armor, composed of a "square deal," will withstand the onslaught of the would-be monopolists. Let every one of the photographic craft who may, come to Milwaukee to see the vindication of our policy, the fulfillment of our task, and to participate in the fruits of victory.

Those who will be deprived of witnessing the struggle will read in our next issue the full details of the engagement.

To all "adieu" until "reveille" shall sound.

Righting An Injustice

WE feel that those photographers whom we have already reached by demonstration have an advantage over the remainder of the craft, and this is an injustice that we wish to right. It will be readily understood that to cover the entire country by demonstration in a short time would necessitate a vast army of demonstrators, and broad-minded men of ability are not as plentiful as one would suppose.

As opportunity occurs we are adding to our force and every effort is being put forth, and no expense spared, to demonstrate to all the high qualities of PROFESSIONAL CYKO. But the photographer can help himself by writing to us and asking for samples of PROFESSIONAL CYKO, and a PROFESSIONAL CYKO POINTER, which will be sent by mail free of charge. This offer is "opportunity knocking at your door"; it proves our faith in PROFESSIONAL CYKO doing all we claim for it, and also illustrates the simplicity of its working; in short, the paper demonstrates itself, and, providing the photographer is wide awake, he will not only appreciate the tonal gradation and brilliancy of the result, but will proceed to benefit his patrons and himself by using PROFESSIONAL CYKO.

All those photographers who are not CYKO users, but who anticipate attending the Convention at Milwaukee, may postpone their request for samples if they wish, as we are positively certain that what we shall have to show them on that occasion will accelerate their speed in getting into line with the best.

Do not miss the CYKO exhibit and demonstration at Milwaukee.

Edison or Apollo!

Artificial Light in Photography

THIS question, which was treated ably and with great interest by the veteran photographer, Geo. G. Rockwood, in the April issue of this magazine, will be solved at the Milwaukee Convention by Commodore M. J. Steffens of Chicago, supported by Frank Scott Clark. The characteristic group of these two men will be found reproduced on the page opposite. It does seem as though the wizard of Menlo Park and not Apollo will be hereafter the presiding genius of photography, both for the actual making of the negative and for reproducing the image on paper. Commodore M. J. Steffens, we are told, holds in his hand the magic wand which is to accomplish this transformation. According to Mr. Steffens, the whole problem is not, as claimed by Mr. Rockwood, in the proper diffusion of the light, but also in being able to so combine Cooper Hewitt's tubes with Tungsten lights that, without detracting from their actinic qualities, the rays will be so re-divided by the Tungsten lights as to produce true color values. The cabinet of artificial light invented and used by Commodore Steffens produces a sufficient volume of actinic light with means for its proper diffusion, and yet the sitter will not appear, as with the ordinary Cooper Hewitt's tube light, with purple lips instead of a natural red, and with that ghastly look which has heretofore made artificial light undesirable, both on account of the moral effect produced on the sitter and the wrong color values of same, in so far as the human eye and the sensitive plate are concerned. There are certainly a great many important points at issue which will be settled at the Milwaukee Convention, and everyone interested in



COMMODORE M. J. STEFFENS.

FRANK SCOTT CLARK

photography is looking forward to that event with greater enthusiasm and zest than has yet been manifested in any National Convention.

Cyko Superior to Platinum

WILKES-BARRE, PA., MAY 2, 1910.

37 Weitzenkorn Bldg.

"Mr. A. C. Lamoutte,

"Binghamton, N. Y.

"My dear Sir:

"I have lately had several opportunities for comparing CYKO PLAT with Iris C and to note the marked satisfaction the former is giving the professional craftsmen who are using it.

"Messrs. Stearns, Wildermuth & Stearns pronounce CYKO PLAT equal to Platinum, and say without hesitation that it gives better results than any other paper they have used. Mr. Lyons, of the Griffin Studio, is very enthusiastic, and said to me this morning: 'I consider it in some respects even superior to Platinum.'

"It is further interesting to note that their customers are alive to the difference, several having spoken to me about it. A lady friend showed me two prints a few days since and said: 'Why is it that these latter prints, a duplicate order, are so much better than those printed last fall? I always thought they—the firm that made the photos—did careful work.' I assured her that they were very painstaking and that the difference was in the paper used, Iris A having been used for the original, and CYKO PROFESSIONAL for the duplicate order.

"Please hurry up order herewith.

"Yours very truly,

(Signed) G. W. LEACH, JR."

**H. Judson, of Fenton, Michigan,
a Prize Winner on Cyko**

WE are pleased to record here that Mr. H. Judson, the well-known photographer of Fenton, Mich., was the winner of the gold medal at the Ohio-Michigan Photographers' Association, which was held in Jackson, Mich., March 22d to 24th. We have already made mention of this fact and we wish once more to extend our congratulations to Mr. Judson for this merited honor and to acknowledge in behalf of Cyko paper the whole extent of Mr. Judson's triumph. Mr. Judson writes us as follows:

"Three of the six prints which won a gold medal for me at the Ohio-Michigan Photographers' Association were made on No. 5 PROFESSIONAL CYKO."

A Vote of Thanks

PITTSTON, PA., MAY 17, 1910.

"ANSCO COMPANY:

"Dear Sirs:

"At the last meeting of the Anthracite Photographers' Association you were given a rousing vote of thanks for the very able demonstration made by your Mr. Whiteman, also for the loan of the Towles Studio Album.

"Respectfully yours,

(Signed) E. L. WASHER, SEC'Y."

All those who were present at the meeting of the Anthracite Photographers' Association were unanimous in pronouncing PROFESSIONAL CYKO the best photo-printing medium.—ED.

Our Cover Portrait and the Hall of Fame

ONE by one the leaders of the craft have acknowledged the superiority of Cyko paper as a printing medium and we hail with both pleasure and pride the accession to the Cyko ranks of Edmund A. Brush, the well-known Minneapolis photographer, whose portrait we print on our cover.

Mr. Brush inherited his artistic temperament and acquired his photographic knowledge from his father, Mr. Jas. A. Brush, who established the chain of Brush Studios in 1876, to which business he succeeded in 1906. His native place is Detroit, Mich., but after completing his education he went to Minneapolis, Minn., with his parents in 1876, where the main Brush studio is located and serves as a nucleus to the chain of Brush studios throughout the Northwest. It was only a few months ago that one connected with the editorial staff of this magazine had the pleasure of meeting Mr. Brush in Chicago in the leading studio of that city, that of Commodore Steffens. Mr. Brush made the statement at that time that he was using Platinum paper exclusively, but in his genial and frank way admitted that the results which he had seen on Cyko paper were a revelation to him, especially the prints which were shown to him by Commodore Steffens, who was then investigating the merits of Cyko.

The Brush studio in Minneapolis has been in the lead during thirty-two years, and it is evident that Mr. Brush intends that it shall continue in the lead by grasping the opportunity when it comes to him, as he says himself, "When a man is set in his ways, he is not apt to hatch out any new ideas." We hope that Mr. Brush will, for the benefit of the craft, exhibit some of his beautiful Cyko prints at the Milwaukee Convention.

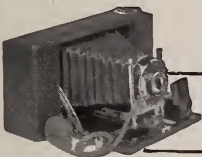
IN outdoor photography, with its innumerable lights and deceptive shadows, the Ansco Film shows its superiority in marked fashion.

It portrays all tones with fidelity and shades them softly.

It gives clear detail in the high lights, and a charming transparency in the deepest shadows.

The "ANSCO" Film

enables you to make more faithful photographs, more artistic pictures. For, having accurately interpreted its subject, the Ansco Film retains, through the process of developing, every delicate tone gradation, every element of clearness and sharpness, thus offering ideal printing possibilities. It reduces uncertainty; it minimizes chances of failure by its remarkable speed and latitude. Easy to handle; never curls, no halation, no "fogging" or off-setting. Fits any film camera.



To get softer, clearer, deeper prints from your negatives, make sure they are printed on Cyko Paper. If others do your printing, insist that they shall use Cyko Paper.

Independent dealers everywhere sell the Ansco line of Cameras, Film, Paper, pure chemicals and all supplies needed by amateur or professional. Look for Ansco Sign.

No. 10 ANSCO
3¼ x 5½

Beautiful Camera Catalog, also Two-Volume Photographic Library—Free. At dealers, or write to

ANSCO COMPANY, Binghamton, N. Y.

PORTRAIT

HAMMER'S

SPECIAL EXTRA FAST (*Red Label*)
and **EXTRA FAST** (*Blue Label*)

PLATES

produce the most perfect of all negatives under the trying conditions of winter light. Extremely rapid and rich in silver of fine grain, they give full detail, brilliancy and gradation with the shortest possible exposures.



Hammer's Little Book "A Short Talk on Negative Making," mailed free.

Hammer Dry Plate Company
Ansco Bldg., 129-131 W. Twenty-second Street,
New York City

CYKO PAPER

Made in *four* GRADES and *five* SURFACES
as follows:

Grades

Contrast Cyko (Blue Label)

For Weak Negatives.

Normal Cyko (Yellow Label)

For Average Negatives.

Soft Cyko (Red Label)

For Contrasty Negatives. also

Professional Cyko (Brown Label)

Intended for Studio Portraiture
only, and is absolutely distinct
from the other grades.

Surfaces

(In all Grades)

No. 2.	Semi-Matte . . .	{	Single Weight
		{	Double Weight
	(Smooth Matte Surface—No Lustre)		

No. 3.	Glossy	{	Single Weight
		{	Double Weight
	(Very High Gloss)		

No. 5.	Plat	{	Single Weight
		{	Double Weight
	(Original Platinum surface with slight imperceptible grain—dead matte)		

No. 6.	Studio	{	Single Weight
		{	Double Weight
	(Smooth surface with slight sheen. Similar to Matte Collodion.)		

Buff. India tint stock with slight grain
similar to Plat surface. Made only
in double weight, and only in the
Soft and *Professional* grades.

PORTRAIT

Professional Cyko (Brown Label)

SIZE	Regular		Double	
	Doz.	Weight Gro.	Doz.	Weight Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16	...	...	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
* 3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

*Men do what is to their interest to
do and just as quick as they see it.*

Professional Cyko

is used by the leading photographers
for several reasons:

No other paper

will reproduce exactly what is in the
negative—tone for tone in all the sub-
tle gradations.

It is the only paper

absolutely uniform in speed, latitude,
surface and responding with absolute
precision to the developing agent.

It is the only paper

that is correctly balanced between light
and shadow. Its price is right.

AnSCO Company
Binghamton, N.Y.

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY,

AnSCO Bldg., 129-131 W. Twenty-second St.
New York City

ANSCO COMPANY,

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY,

171 Second Street, San Francisco, Cal.

ANSCO COMPANY,

46 Cornhill, Boston, Mass.

ANSCO COMPANY,

632 Vine Street, (Provident Bank Bldg.)
Cincinnati, Ohio

ANSCO COMPANY,

30 Wellington St., West, Toronto, Ont.

ANSCO COMPANY,

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE AND JAMES,

617 W. Jackson Boulevard, Chicago

Portrait



Commodore
M. J. STEFFENS,
Chicago.

Answering Three Vital Questions

THE most prominent photographer in Chicago after trying one full gross of 14 x 17

Professional Cyko

admitted it was the best paper he had ever used, but laid special emphasis on the *uniformity* and *stability* of a paper as indicating its real value to the high class studio.

"Now that I am satisfied with your emulsion and your raw stock I will ask you three questions:

Is your emulsion always the same?

Do you use always the same raw paper?

Is your plant large enough to cope with the growing demand?"

To these three questions a representative of Cyko can answer "Yes" with the knowledge that his answer will be echoed by thousands of photographers who have used Cyko and by every independent dealer who has sold it for the last *ten years*.

John W. Toppliff Vice Pres
A. J. Lawrence Secretary

AnSCO Company

Binghamton, N.Y.

PORTRAIT

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOG-
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company
Binghamton, N.Y.

No. 4

August, 1910

Vol. 2

The Sweeping Success of Cyko at the Milwaukee Convention

IT must not be thought that the rousing success of Cyko at the Milwaukee Convention was due to a sudden wave of enthusiasm. It was simply the climax of the gradual realization on the part of the leading photographers throughout the country that PROFESSIONAL CYKO had not only outstripped every other developing paper, but had placed developing papers in a class above that of any other printing medium. The realization of this truth can be gathered from the opinions expressed at different times by some of the best known photographers, since the beginning of this year to the present day.

For instance, Commodore M. J. Steffens wrote

some time ago: "Mr. Muller made some of the most beautiful Sepia prints on CYKO that I have ever seen." Melvin H. Sykes wrote in the early part of May: "The paper you sent is the best ever and if it should hold up in the future as it does now, could not ask for anything better. It is the only developing paper that will give the Van Dyke brown—something no other developing paper will do." W. H. Towles, writing in January, has this to say: "The three dozen 14x17 CYKO BUFF to hand and tried some of it today. I want to say it is the most beautiful paper I have ever seen. The prints are beautiful and if you can produce the quality of paper regularly, I predict the biggest success for CYKO." Frank Scott Clark, on April 7th, writes us: "Your paper is excellent. I have been making prints on all brands within the last few days and give CYKO the preference. It is perfect from my viewpoint." Will Armstrong, in February, writing to one of our demonstrators, Mr. Rand, has this to say: "I am using CYKO practically for every print. I was interested in Iris paper, but find it more to my advantage to use CYKO." D. Franklyn Yerex writes also to Mr. Rand: "The CYKO prints are positively the best prints on developing paper or any other, for that matter, that I have ever seen. The success of this paper, as well as your own, is assured." Mr. Yerex is head printer for E. Chickering, of Boston.

The list of testimonials and expressions of opinion from the leading photographers which have reached us during the last few months is entirely too long for us to publish, but the few extracts herein will show the accumulated forces which helped CYKO to win the day at Milwaukee absolutely on its merit.

The Cyko Exhibit at the Milwaukee Convention

IT was conceded by all that the CYKO exhibit formed the main attraction of the Manufacturers' Hall, and even the Official Daily Program, which is always meager in its praise for fear of giving offense to other manufacturers, on whose advertising patronage it relies, was forced to state: "The Ansco-Cyko display certainly outdoes anything in the way of elaborateness ever shown at any Photographic Convention." The Ansco-Cyko booth consisted of a series of quartered oak panels in semi-circular array, supported by two frontal massive quartered oak pillars. On one pillar the name ANSCO was carved out in gilt, and on the other the name CYKO. The screens were designed by the well-known New York architect, Thornton Chard, and constructed by D. S. Hess & Co., of 453 Fifth Avenue, New York. The structure consisted of ten screens on the art Nouveau style of architecture, and there were displayed on each screen CYKO prints representing the best work of the year by such well-known photographers as Commodore M. J. Steffens, Leo Steffens, Sykes, Koehne, Garo, Parkinson, Frank Scott Clark, Rosche, Towles, Buckley, Bradley and others too numerous to mention; in fact, duplicates of the Cyko prints entered by many of these leading photographers at this Convention.

CYKO was everywhere in evidence, as the many squibs appearing in the Daily Program will indicate. To give an idea of the nature of those squibs, we will take for example the one headed, "Some More Cykology in 92%." "There was certainly a great deal of Cykology in the fact that the contingent representing the Northwestern Photographers' Asso-

ciation were met this morning by 'buses with Cyko banners, inasmuch as the prints exhibited by the Northwestern Photographers' Association show that 92% were made on Cyko paper. The proportion of Cyko prints from other sections of the country is also very large and we are liable to see some further Cykological developments."

To give a key to the Cykology allusion and for the new spelling of this word, we reproduce the advertisement which appeared in the first issue of the Official Daily Program. The Cyko whistle was also a dominant feature of the Convention and at times the enthusiasm of those blowing for Cyko was almost deafening.

Warm and Sepia Tones on Cyko Paper by Direct Development

BY A. PEEBLES SMITH

CYKO paper and the production of Sepia tones thereon seems an inexhaustible subject and one of great importance. After a series of tests and trying out of the "rols," "ols" and "tols" to produce a direct warm tone development formula, the writer gives preference to "Ike" (Eikonogen), Paramidophenol and Adurol as the developing or reducing agent. Adurol, either singly or in combination with Hydrochinon, produces some very fine warm tones on Cyko.

It is a general custom to form an opinion of Sepia prints by the results obtained by certain formulae, but supposing a photographer who is master of his art can make beautiful sepias, it is by no means to be inferred that the same methods and materials in hands of those with some smattering of photographic knowledge will produce results

A LESSON IN CYKOLOGY

Or the Triumph of Truth

Cyko demonstrators have
“shown” photographers
why CYKO is the best
paper and now the leading
photographers will show
at this convention that
the best prints are

CYKO PRINTS

AnSCO Company
Binghamton, N.Y.

of equal quality. "Get it in the negative" has much to do with richness and quality of tone in sepia prints, and in connection with sepia paper development, I will give my negative formula, which utilizes a minimum amount of Ammonia. Ammonia replaces the Sodium Carbonate or Potassium Carbonate most generally used in a negative developer, and with which developer the following points or advantages are gained: rapidity of action, snappy plates without blocking of high lights, high lights crisp, round, and mellow—not flat, a negative quality giving tone or richness of color and without hardness. With my formula a plate is thoroughly developed, as all Bromide of Silver acted upon by the light is wholly reduced, producing exquisite half tones or gradations with absolute clearness and detail in shadows.

Negative formula is as follows:

Water	60 ounces
Metol	105 grains
Hydrochinon	105 grains
Sodium Sulphite (Anhydrous)	3 ounces

To above, add

Water Ammonia 26B—equal to 28% 10 C. C. (2 2-3 drachms)	
Potassium Bromide	150 grains

As a general rule, use negative developer full strength at a temperature of about 65 to 70 degrees, Fahrenheit. More Bromide from a ten per cent. solution in water may be added for full exposure without detriment. It simply acts as a control or developing lever, additional brilliancy being the result. In fact, where good full exposure is given, it is to be recommended as color values are given on ordinary plates. It gives beautiful results on

the Hammer plates in fine delicate draperies, in portraiture, especially when photographing towards the light.

The paper Sepia developer is as follows :

Water	60 ounces
Eikonogen	110 grains
Hydrochinon	110 grains
Sodium Sulphite (Anhydrous)	3 ounces
Sodium Carbonate (Anhydrous)	2 ounces
Add Potassium Bromide to above	

Softness

55 grains

Hardness

24 grains

As a general rule, I find 24 grains sufficient.

The Eikonogen in above formula may be replaced by Paramidophenol, Hydrochloride or Adurol with fine resulting tones.

In using, dilute the stock paper Sepia developer with an equal amount of water and give a full normal exposure of 5 to 10 seconds or more to diffused daylight, or approximately the same exposure by Tungsten electric lamp of 100 watts, or other illuminant. There is practically very little difference between prints given 5 seconds and 10 seconds exposure as regards quality of result. Prints when wet should show considerable warmth, as they dry slightly colder in tone. Increasing exposure about 5 to 8 times, and further dilution of developer will give reddish tones. Photographers making thorough trial of these formulae will find them great time savers.

Note.— We have not had time to try the formulae given in the above article, so that we can not vouch for them, but we know Mr. A. Peebles Smith to be a competent worker and therefore take it for granted that his method is to be relied upon.—ED.

Commodore M. J. Steffens of Chicago

Prints From His Artificial Light

IN spite of the remarkable success with which Cyko paper has met and that it is used today by the leading men of the craft, we take it, nevertheless as a great compliment to the quality of this product that such an eminent photographer as Mr. Steffens should think it necessary to safeguard the results of his demonstrations by insisting that only Cyko prints be made of his negatives, and the results were, indeed, so gratifying that the one hundred dollar gold prize for the best invention shown was awarded to Commodore Steffens for his artificial light cabinet. The Commodore would not keep the one hundred dollar check, for he announced that his son Leo had been the main factor in devising and constructing the artificial light cabinet, and he, therefore, tendered the check to him. The all-important question has thus been solved as to "whether we shall still be disciples of Apollo, the sun god, or give in an adherence to the Wizard of Menlo Park, and find the expression of our work in the electric current."

Mr. Geo. G. Rockwood stated only a few months

ed that Cyko Paper be Used to Make atives Taken at the Convention

ago "that the day of the skylight studio was passing, and that we would no longer have to climb Jacob's ladder in order to practice our art," and in the words of Mr. Rockwood, "Photographs by the electric light are not a novelty, but successful portraiture, leaving no discriminating quality, is new!"

It is our intention to reproduce for the benefit of our readers all of the portraits made by Commodore Steffens with his artificial light on the stage of the Convention hall, but the negatives are now being retouched and will not be ready in time for this issue, the forms of which are being held open only for brief notes on the Milwaukee Convention, which was the most successful of the many good ones held by the P. A. of A. To satisfy, however, our readers' curiosity—a curiosity which is only too natural under the circumstances—we reproduce on the next page a print on Cyko paper from one of the rough negatives of a figure draped by E. E. Doty. We think it will serve to illustrate the value of artificial light until we can reproduce the other beautiful specimen now being retouched.



After the Battle is Over

"Ansco Company,
Binghamton, N. Y.

"Gentlemen:

"When I read in the last number of PORTRAIT the article entitled "On the Eve of Battle," I decided to go to Milwaukee, as, if there is one thing I like more than another, it is to see a good scrap, especially when it is on the order of David and Goliath. But I consider that I have a "kick" coming. Why didn't you wait until I was present before wielding that battle-axe of "Quality and Independence"? You certainly must have done much slaughter because I had a busy time finding traces of the enemy.

"On arriving at the Convention Hall the genial Mr. Abel presented me with a fine portrait of Commodore Steffens, which I found to be made on PROFESSIONAL CYKO. I then visited your booth and I must say that your stronghold looked to me to be impregnable. That show would have withstood the onslaughts of the combined forces of the paper world.

"I next visited the P. A. of A. exhibits and again found evidences of the result of the conflict; and everybody was talking CYKO, too.

"Having as much conceit as the average photographer, I formed in line for the group and experienced the pleasurable sensation of being photographed.

"Next morning on inquiring for the proof I found the prints were made on CYKO paper and was afterwards told that ANSCO film was used in making the negative. That stroke of the axe must have hurt someone.

"I am only writing of my impressions and when I found that the prints from negatives made by

Commodore Steffens, Mr. Sykes and Mr. Doty at the demonstrations were also on PROFESSIONAL CYKO, I concluded that you were not far wrong when you told us that you would cut "another notch in the column of success." I guess the notch is such a big one that there isn't much more room.

"I don't suppose you need my humble congratulations, but I certainly would like to slap you on the back.

"Yours photographically,
(Signed) FAIR PLAY."

AnSCO Film at the Milwaukee Convention

A cirkut panoramic photograph was taken on Tuesday, July 12, outside the Auditorium at Milwaukee, Wis., by A. C. Johnson & Company, of Minneapolis, Minn., which panoramic photograph, beside the Auditorium building and two streets of Milwaukee adjacent thereto, includes a group of several hundred photographers who were in attendance at the Convention. The group is perfect in every detail and there is not a face in the assemblage which will not be quickly recognized by friends. The negative was made on ANSCO Film, and it is said by those who are familiar with Convention groups that it is the best that has yet been taken at any National Convention. The negative shows wonderful orthochromatic values. The news quickly spread at the Convention that this extraordinary negative was made on ANSCO Film and those interested in preventing the fame of ANSCO Film to travel broadcast attempted the next day to duplicate the group. The result of this attempt will probably never be shown, for by comparison it shows so clearly the superiority of ANSCO that it would be too good an advertisement for ANSCO Film.

Our Cover Portrait and the Hall of Fame

COMMODORE M. J. STEFFENS, of Chicago, whose portrait we reproduce on our cover page, is so well known by the photographic fraternity that any comment on our part would fall short of describing the commanding position which this wonderful man occupies in the hearts and minds of his confreres. He exercises a subtle, yet ever manifest, influence in the uplift of a profession that yearly creeps upwards to the place which it deserves among the fine arts and in the business world.

A great deal of the success of the Milwaukee Convention of the P. A. of A. which has just come to a close, was due to the desire of the fraternity to come face to face with the Commodore, whose precepts and examples they had heretofore followed, and to witness his demonstration of artificial light "all the way," for the studio. This demonstration, which was phenomenally successful, marks a new era in photography and the fraternity is once more indebted to Commodore Steffens for giving them the benefit of his experiments and experience. No wonder that when the formation of an Academy of Photography was discussed at the Convention, his name was unanimously suggested as the logical president of the Academy. Thus honor was rendered to whom honor is due.

It is essential to what may be called high character that it may be safely calculated on, and that its qualities shall have taken the form of principles or laws habitually, if not perfectly, obeyed.

—George Eliot.

HAMMER'S

SPECIAL EXTRA FAST (*Red Label*)
and **EXTRA FAST** (*Blue Label*)

PLATES

produce the most perfect of all negatives under the trying conditions of winter light. Extremely rapid and rich in silver of fine grain, they give full detail, brilliancy and gradation with the shortest possible exposures.



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Buff.

India tint stock with slight grain similar to Plat surface. Made only in double weight, and only in the *Soft* and *Professional* grades.

Professional Cyko (Brown Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
3 $\frac{3}{8}$ x 5 $\frac{1}{2}$ (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	.25	2.50	.30	3.00
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5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
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It is the only paper

that is correctly balanced between light
and shadow. Its price is right.

AnSCO Company
Binghamton, N.Y.

Our Branch Offices, Wholesale Distributors, and Where Located

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AnSCO Bldg., 129-131 W. Twenty-second St.
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407 North Broadway, St. Louis, Mo.

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171 Second Street, San Francisco, Cal.

ANSCO COMPANY,

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ANSCO COMPANY,

30 Wellington St., West, Toronto, Ont.

ANSCO COMPANY,

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE AND JAMES,

617 W. Jackson Boulevard, Chicago

Portrait



A. F. BRADLEY
New York

ONE hundred and
forty-four perfect
prints out of every gross

That is the record of

Cyko Paper

during the last ten years. A record worth *hundreds of dollars to the photographer in money and time saved.*

Based upon the rate per thousand of *good prints* during the year, as compared with other papers, the photographer should be willing to pay double for

C Y K O

but he is not asked to.

AnSCO Company

Binghamton, N.Y.

PORTRAIT

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTO-
GRAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company
Binghamton, N.Y.

No. 5

September, 1910

Vol. 2

Cyko Wins Again at Boston

THE first state prize at the New England Convention which took place last month in Boston, was awarded to Walter Fenley, of Portland, Me., for a Cyko print, and Mr. Abel, in Abel's Photographic Weekly of July 30th, is of the opinion that the grand portrait prize should have gone either to Towles, of Washington, or Sykes, of Chicago, both exhibitors on Cyko paper. Abel's Photographic Weekly has this to say: "The wisdom of the judges' choice of the pictures was seriously questioned, but then two sets of men will never judge alike on pictures. Mr. Hoffman's picture, which won the grand portrait prize, was the least showy of the pictures shown, and did not appear to conform with the published announcement, '10

inches one way or larger,' but then the judges read out in their report that the Board had decided that that size was not to be taken into account in judging the pictures for the grand prize. It is questionable whether the Board had any right to change the rules after the entries had been made. The exquisite softness of the Towles study, and the boldness of the full figure shown by Sykes of Chicago, were both placed ahead of the Hoffman prize-winner by many of the knowing ones." We will mention that the Hoffman prize-winner was a carbon print.

Artificial Light Portraits

IN our previous issue we promised to reproduce all of the artificial light portraits made at the National Convention of the Photographers' Association of America, by Commodore M. J. Steffens of Chicago, assisted by Messrs. E. E. Doty, Melvin H. Sykes and Pirie MacDonald, but this magazine is so small that it would consist only of halftone reproductions of photographs if we were to reproduce all of the pictures in one issue. We therefore have selected for reproduction two CYKO prints from negatives made with the Steffens light, by the well-known photographer, E. E. Doty, of Battle Creek, Mich., whose reputation for artistic draping and soft lighting is world-wide.

The halftone reproductions will hardly give a proper idea of the beautiful gradation of tones of the originals, for the reason that PORTRAIT was never intended to be a pictorial magazine and is not printed on that quality of halftone paper which is essential for good reproduction.



Portrait by E. E. Doty, with Steffens artificial light, from CYKO print.

Sepia Cyko Prints by the While-You-Wait Quickly-Prepared Hypo Alum Bath

THERE are those who would prefer to use a Hypo Alum Bath for Cyko Sepias which is quickly prepared and which may be used without waiting for it to age, as is the case with the well-known Hypo Alum Bath containing salt, and for their benefit we will explain the Leache formula, which yields equally as good results with CYKO as the regular formula.

The Leache bath is prepared as follows: Dissolve 16 ounces of Hypo in 128 ounces of cold water; dissolve 4 ounces of powdered Alum and add to above; dissolve very thoroughly 25 grains of Nitrate of Silver in 1 ounce of *distilled* water and add to the whole. This solution is then heated to 100 degrees Fahrenheit, when it will be ready for use. Mr. Leache explains that for BUFF CYKO he uses 50 grains of Nitrate of Silver instead of 25 grains as above, but our tests do not show that an increased amount of Silver makes any difference with any of the surfaces of CYKO.

For those who may not be familiar with the manipulation of CYKO for Sepia Hypo Alum toning, we will mention that the CYKO black and white print is developed in the usual way, in the developer recommended in the PROFESSIONAL CYKO POINTER, namely:

Water 40 ounces

Metol 14 grains

Sodium Sulphite (anhydrous). $\frac{1}{2}$ ounce

Hydrochinon 60 grains

Sodium Carbonate (anhydrous) $\frac{1}{2}$ ounce

Potassium Bromide 50 drops saturated solution.

It is fixed as usual in the CYKO fixing bath, as follows:



Portrait by E. E. Doty, with Steffens artificial
light, from CYKO print.

SOLUTION A

Hypo	16 ounces
Water	64 ounces
Dissolve and then add	

SOLUTION B

(Hardener)

Water	5 ounces
Sodium Sulphite (anhydrous). ..	1/2 ounce
Acetic Acid No. 8.....	3 ounces
Alum (powdered).....	1/2 ounce

For general treatment and manipulation of the CYKO black and white print, prior to the Sepia toning bath, we refer the reader to PROFESSIONAL CYKO POINTER, a copy of which will be sent to anyone interested, on application.

Warm Tone Troubles

A CYKO demonstrator, T. C. Bell, writes as follows:

"I called on Mr. W. H. Y. and he thinks that PROFESSIONAL CYKO is so far ahead of any other developing paper on the market that there is no point of comparison, but complained that he was unable to get warm tones on Semi-Matte surface. When I looked at his prints, found that he was getting cold tones on all the surfaces, due to his using too little Bromide. He said he was using the quantity called for in the formula and was afraid he would get contrast if he used more. I assured him that with PROFESSIONAL CYKO, twice the amount of Bromide could be used in the developer without getting contrast or in any way affecting the softness of the print."

Simplification of the Studio Equipment

THE requirements for the studio photographer have been wonderfully simplified in the last decade, so that as regards the camera outfit, the size has been limited to two, either 8 x 10 or 11 x 14. If larger portraits are asked for an enlarging lantern or camera does the work on Cyko paper. The result is by far more pleasing and artistic than if a larger direct negative were made, to say nothing of the unnecessary additional cost.

The choice of a camera outfit resolves itself, therefore, to either a New York Studio Outfit, 8 x 10 or 11 x 14, or its de luxe prototype, the Greater New York Studio Outfit, the former being described in detail in the following pages. Then there is also the choice of finish, depending on the individual taste and the decoration scheme of the studio, either mission finish or mahogany. In years gone by the photographer was required to ponder over specifications, descriptions and claims of twenty or more different styles of cameras and camera stands, all very much the same in general construction, yet varying in the merest details. A catalog of Studio Cameras, such as were manufactured by The Scovill & Adams Co., and E. & H. T. Anthony & Co., was necessarily a voluminous book, and yet the New York Studio Outfits made by the ANSCO COMPANY combine *all of the desirable features* of the former apparatus in a few designs.

THE NEW YORK STUDIO OUTFIT

SPECIFICATIONS

New York Studio Outfit.....	8 x 10
Length of bellows.....	19"
Size of front board.....	9 x 9
Weight of complete outfit packed ready for shipment.....	185 lbs.

Designed with particular reference to the most exacting requirements of the photographer in the studio, it has for years held an international reputation as the most complete equipment on the market. The photographic department of hospitals, prisons, asylums and other institutions, also many industrial factories, will be found equipped with this well-known outfit. Made in two sizes: 8 x 10 and 11 x 14.

It consists of:

1 New York Portrait Camera with Curtain Slide Benster Holder.

1 Anthony's Automatic Cabinet Attachment with Reversible Curtain Slide Holder.

1 New York Stand.

1 Holder Rack.

The Camera is made of selected mahogany with cherry bed. The finish, of a rich color, is obtained by the most careful and painstaking hand rubbing, giving a polish seen only on the most expensive furniture and cabinet work. The trimmings are all of brass, buffed and lacquered, and the rubber bellows is of the high standard which has made Anthony's photographic apparatus famous for generations. The double swing back is operated by swiveled screws, the threads of which are of a high pitch, thus permitting *quick* adjustment while maintaining the desired delicacy. The focusing is accomplished by means of a lever, providing for instant and accurate adjustment.

The well-known Anthony's Curtain Slide Benster Holder is of the same size as the camera, fitting directly on the rear frame in the place of the ground glass. The plate rails are operated by double rack and pinions, which move both rails simultaneously, thereby allowing adjustment to any size plate *in-*

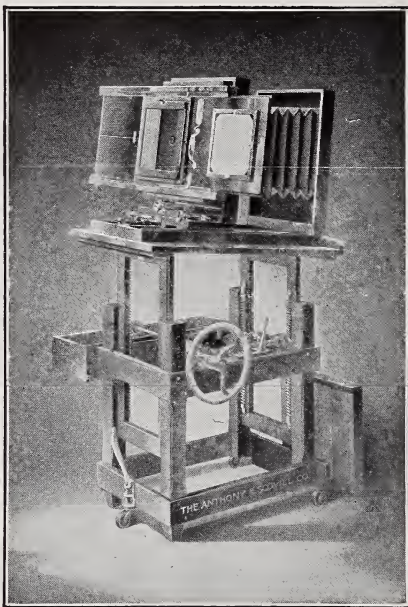
stantly, and always maintaining the plate in the center of the holder.

The Attachment is the one known as Anthony's No. 5 Automatic Cabinet Attachment, and unless otherwise specified, is always furnished with a 5 x 7 reversible curtain slide holder. If desired, we will furnish the holders fitted to take plates 4 3-4 x 6 1-2 or 4 1-4 x 6 1-2. It is put in place exactly as would be the Benster Holder, and consists of a frame supporting a sliding carriage, having at one end the ground glass for focusing, and at the other a frame to receive the holder. When the focusing has been accomplished, the sliding carriage is moved from left to right, bringing the plate into the position previously occupied by the ground glass, and automatically drawing the slide. After exposure, the carriage is returned to its original position in the same manner, and the plate-holder is thus replaced by the ground glass, and the slide inserted, all with one simple movement. The operator may take either one or two pictures on one plate without any adjustment of the attachment.

The Holder furnished with the attachment will take a 5 x 7 plate, either vertically or horizontally, and is fitted with a curtain slide, backed with rubber (like the Benster), and will last for years without leaking light or wearing out.

The Stand is by far the most rigid one ever designed, while retaining the advantages of being light, compact, and easily moved about. The top is supported at its extreme four corners, and is raised or lowered by means of a hand wheel, placed conveniently at the right side at the rear, where the hand of the operator naturally falls when he is looking at the ground glass, and desires to make the adjustments. By a slight movement of a small

THE 8 x 10 NEW YORK STUDIO OUTFIT



lever the gearing is so changed that the tilting of the top is accomplished by means of the same hand wheel. The mechanism is very simple, and has no bands, weights, set screws nor clamps. The rear castor is thrown out of action by the foot, leaving the stand immovable.

The Holder Rack hangs conveniently on the left side of the stand, and is provided with thirteen grooves, for the purpose of accommodating twelve holders. As each holder is exposed it is placed in the groove furthest away, thereby always leaving one empty groove between the exposed and unexposed holders.

All the wood-work matches in color. The camera and the moving parts operate smoothly and with perfect ease. The metal work of the stand is finished in gold bronze, the hand wheel being brass plated with polished rim.

PRICE

WHEN ORDERED COMPLETE

Outfit complete comprising New York Portrait Camera with Benster Holder, Auto- matic Cabinet Attachment with curtain slide holder, New York Stand and holder rack.....	8 x 10	11 x 14
	\$65.00	\$93.50

WHEN ORDERED SEPARATELY

New York Camera with Benster Holder.....	\$32.00	\$63.25
Automatic Cabinet Attach- ment with holder.....	14.50	16.50
New York Stand.....	20.50	21.50
Holder Rack.....	1.50	1.50
Extra Benster Holders....	10.00	21.00
Extra Attachment Holders (5x7, 4¾x6½ or 4¼x6½)	2.00	2.00

The outfit used by Commodore M. J. Steffens on the stage at the Milwaukee Convention of the Photographers' Association of America, in order to demonstrate his artificial light system, was a Greater New York Studio Outfit, mission finish, which is the outfit he uses in his well-appointed operating room in Chicago, and is an exact duplicate of the one used by Pirie MacDonald of New York city; in fact, some of the features in it are the outcome of suggestions made by Pirie MacDonald.

Convenient Sink for Hypo Alum Bath

MINNEAPOLIS, MINN., July 22, 1910.

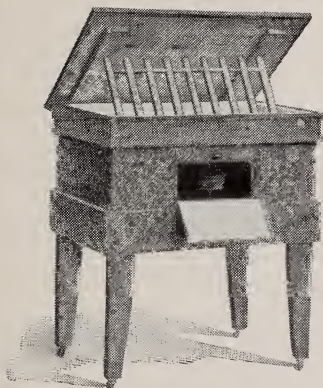
"AnSCO Company,
Binghamton, N. Y.

"Dear sirs: Regarding Hypo alum sink I give you herewith full description. Purchase a 20 x 30 plain rim, white enameled iron sink. Have the outlet screen withdrawn and the opening plugged up to level with pure white lead. Have this sink inserted in wooden frame as shown in illustration, with the upper part boxed in and lined with zinc, to thus prevent fire from overheating.

"A one-burner gas, or two-burner oil lamp, is then inserted in opening, with the front door left open, thus giving an even heating under the entire surface of sink. A plate, however, is placed over burner to thus prevent contact of flame to the bottom of sink.

"The rack shown is made of wood, one inch thick, with pure lead at each end, which is used for weight and to keep rack at bottom of sink. Only pure lead or lead pipe should be used for this purpose, which should contain no zinc or other metals. Over this rack fasten screen wire made of galvanized wire, and use, also, galvanized tacks or staples, this to prevent small prints from working through rack. A cover made of wood insures keeping of solution, and at the same time holding of fumes.

"The bath is made up according to formula described in PROFESSIONAL CYKO POINTER and June issue of PORTRAIT. Three to five gallons are used in this sink, and need not be removed except occasionally, so as to avoid the use of sediments and excess silver, which increases, but which is avoided for a limited time and taken care of by the rack in bottom of sink.



HYPO ALUM SINK

“The second bath should be made up without addition of silver, and from this bath or stock solution, an additional supply should be added to the original bath to the extent of one quart to three gallons of original bath at each time of using. The original bath should not be stirred up and only clear solution added. In order to throw away the sediment, care should be used so as not to disturb the original bath too much. Prints may be inserted in sink when heat has reached 100 degrees, and it is not necessary to stir, as in inserting them they are merely pushed down and naturally have sufficient separation.

“The time of toning is dependent on age of bath, and temperature from one hundred to one hundred and thirty degrees.

“Very truly yours,
(Signed) G. CUBLEY.”

Our Cover Portrait and the Hall of Fame

MR. A. F. BRADLEY, the now famous photographer of New York's "Four Hundred," started his career in the studio of H. C. Phillips, the founder and senior member of the Phillips Studio of Philadelphia. Here Mr. Bradley received his first training in the careful technical work which is characteristic of him to-day. He was a hard worker and success soon showed itself, his first opportunity being the new studio of C. M. Gilbert, in Washington, D. C., where he was the operator and manager for five years. Then Mr. Gilbert decided to open a studio on Fifth Avenue, New York city, and Mr. Bradley took charge as manager, operator and partner.

After a period of success at this location, Mr. Gilbert withdrew from the firm, and Mr. Bradley was left to make good or sink into the class of "also rans." We all know the former was the result, and in his present location he has well earned the name of photographer to New York's most exclusive society.

To those of the boys who know him we need not describe the genial character that lies within his ample person, and those who don't are beginning to realize that they are missing something in life.

The Cyko exhibit at the Milwaukee Convention of the Photographers' Association of America included several portraits on Cyko Paper made by A. F. Bradley, so that those of our readers who attended the Milwaukee Convention will remember the exquisite style of the man whom we feature on our cover. The same prints will be shown at the Convention of the Photographers' Association of Virginia and the Carolinas, to be held at Richmond, Va., from the 6th to 9th proximo.

CYKO PAPER

Made in *four* GRADES and *five* SURFACES
as follows:

Grades

- Contrast Cyko (Blue Label)
For Weak Negatives.
- Normal Cyko (Yellow Label)
For Average Negatives.
- Soft Cyko (Red Label)
For Contrasty Negatives, also
- Professional Cyko (Brown Label)
Intended for Studio Portraiture
only, and is absolutely distinct
from the other grades.

Surfaces

(In all Grades)

- | | | | |
|--------|---|---|---------------|
| No. 2. | Semi-Matte | { | Single Weight |
| | | | Double Weight |
| | (Smooth Matte Surface—No Lustre) | | |
| No. 3. | Glossy | { | Single Weight |
| | | | Double Weight |
| | (Very High Gloss) | | |
| No. 5. | Plat | { | Single Weight |
| | | | Double Weight |
| | (Original Platinum surface with slight
imperceptible grain—dead matte) | | |
| No. 6. | Studio | { | Single Weight |
| | | | Double Weight |
| | (Smooth surface with slight sheen.
Similar to Matte Collodion.) | | |

Buff.

India tint stock with slight grain
similar to Plat surface. Made only
in double weight, and only in the
Soft and *Professional* grades.

PORTRAIT.

Professional Cyko (Brown Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
*12 x 16 .....	....	.....	2.00	21.50
*14 x 17	2.00	21.00	2.40	27.00
*16 x 20	2.50	28.00	3.20	36.00
*18 x 22	3.00	34.00	4.00	46.00
*20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

Only THE BEST PLATES
are suitable for hot weather
conditions.

HAMMER'S

Special Extra Fast (red label) and
Extra Fast (blue label)

PLATES

have successfully stood the severest
tests of the tropics and will meet
the requirements of any climate
on earth. : : : : : : : :



Hammer's Little Book, "A Short Talk on
Negative-Making," mailed free.

HAMMER DRY PLATE COMPANY

Ohio Ave. and Miami St., St. Louis, Mo.

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Binghamton, N.Y.

No. 6

October, 1910

Vol. 2

Cyko Makes a Clean Sweep of Prizes at the Richmond Convention of the Photographers' Association of Virginia and the Carolinas

N. BROCK, the well known photographer of Asheville, N. C., was awarded the Asheville Trophy for the best portrait of a lady—a very beautiful Cyko print. He also secured the Grand Portrait Prize (for members of the Association), carrying with it the Van Ness Cup. The winner was a Cyko print of great merit.

The outside Grand Portrait Prize was awarded to William H. Towles, of Washington, D. C., for a Cyko print which is a marvel of the photographic art. It will be one more silver loving cup which Mr. Towles will have in his collection to show his admiring friends.

CYKO captured all the prizes offered in open competition. Three cheers for Brock, Towles, and CYKO!

Tinted Borders and Large Prints

THE success of many photographers is due largely to always keeping a little ahead of the times, and always having something a little different with which to interest customers, and those who lead are at present meeting with great success by using large size paper to make prints from small negatives. The sizes of paper mostly used are 7 x 11, 8 x 12, and 10 x 14. There is no question but that a 5 x 7 negative shows to better advantage by being printed with considerable margin. Double tints in oval, round, panel and square shapes are now in great demand.

Every photographer has opportunity to make extra negatives from each sitting, no matter what the original order may be, and large prints from these negatives—carefully made and enclosed in good quality covers—invariably interest the sitter and result in substantial orders, provided the customer is handled right. They bring good prices too, averaging \$3.00 to \$5.00 each print, in sizes 7 x 11, 8 x 12 and 10 x 14. Larger sizes are also in demand, and 12 x 17 seems to be the most popular; and for these prints I find the prevailing price to be \$7.00 each where the negative is made on speculation, or \$10.00 from special sitting for that size.

I find that it is possible to get as much business in the aggregate when the quantity order is reduced even to a single print, as when the business is confined to a price of from \$30.00 to \$40.00 per dozen; in other words, 12 x 17 at \$7.00 each, \$15.00 for three, or \$25.00 for six. With wedding couples, these extra prints need only to be made up and shown finished to secure an order immediately. The best plan, I find, is not to show proofs of such work, but to display the finished print after, or at the time

of making delivery of the original order. They may be placed on the walls as samples and the attention of the customer merely called to them.

G. CUBLEY.



Lenz Art Studio

LEBANON, Mo., August 25, 1910.

"ANSCO COMPANY,

St. Louis, Mo.

"Gentlemen:

"I sent you a trial order some time ago for some of your postals and papers. Have tried and tested them every way I could. Have always been a crank on - - - - -, thought it was the only paper, until they sold out, when I noticed it began to change, not the same weight, not the same surface, nor could I obtain the former results, so I began looking for something else. To say I am pleased with the test and trial I have made of PROFESSIONAL CYKO is putting it too mild; I am simply astounded to see such fine prints—a more pleasing tone than I ever saw on any paper, and no trouble at all to get exactly the color desired.

"You've certainly got THE paper that deserves all the praise and patronage of the profession.

"Please find order enclosed with remittance, which please ship as soon as possible.

"Congratulating you on your excellent paper, I am,

"Yours very truly,
(Signed) WM. A. LENZ."

Why do Prints Sometimes Turn Brown in Fixing Bath?

THIS is a question that not only perplexes the beginner, but also professional photographers who are expert in handling developing paper. In fact, it often stumps even demonstrators. I will endeavor to explain the reasons for this and to give the remedy, so that the merest tyro will understand it and be able to overcome this serious menace to successful work.

In the first place many photographers have absolutely no knowledge of the chemistry of the fixing bath and instead of following directions they mix it by guess. They put in some Hypo, a little Alum, some Acetic Acid—no matter about the strength—a handful of Sodium Sulphite, if it happens to be handy—some leave it out entirely—the prevailing idea being that the mixture will be satisfactory if it hardens the emulsion and removes the silver salts not acted upon by light and by the developer. This conception is entirely erroneous, with the result that trouble occurs and the paper is immediately blamed, when a little knowledge of the action of the chemicals when combined would eliminate all possible trouble.

To illustrate, I cite the following occurrence:

A professional photographer came to the testing department one morning not long since with an expression of complete discouragement, and dropping a bundle of half dry prints stated that the paper was bad. The prints were a sight. Some were spotted red and black, some brown in half tones and black in shadows, and vice versa. He complained that he had made four hundred prints the night before and they all had come out like those shown, and he was dead sure it could be no fault of his, as

he had worked with the same chemicals before and prints had always been satisfactory. I could not help smiling, although he had my sympathy. This particular photographer, I found out after many inquiries, had made up his bath all along by guess and had secured good results; it only happened that he had been guessing right, but this time he guessed wrong. By drawing him out, I found that the bath was milky with a white deposit, which was a sign that the combination was incorrect. In other words, the chemicals did not bear correct relative proportion with one another, hence the brown and black spots.

Another common cause for this trouble in warm weather is prolonged fixing in an old, worked-out acid hypo. The bath will not last as long in warm weather as in cool weather, the hypo becoming acid more rapidly by the action of heat. The Sulphite is used to prevent this, but with age the hypo will overcome the action of the Sulphite and spotted, discolored prints will be the result. Therefore, do not overwork the fixing bath, as it is inexpensive and easily made. A worn-out bath will be cloudy in appearance, with a distinctly peculiar odor and will become frothy when agitated.

When developing paper first came into use, a plain hypo bath was employed and the emulsion was hardened in a solution of common Alum. Later, a combined solution of Hypo and Alum was devised by some paper manufacturer. This was unsatisfactory, due to the liberation of sulphur caused by the acid action of Alum on the Hypo-Sulphite. The bath was milky and in warm weather prolonged fixing would cause sulphurization of the metallic silver image and change the color from black to brown. Curiously enough this bath, ripened with Nitrate of Silver, is identical with the one now em-

ployed in producing Sepia prints by the Hypo Alum toning method. It is therefore important that a fixing bath be properly compounded according to directions, as to exact weights, etc., in order to avoid the liberation of sulphur by chemical action, which may attack the silver image and convert it into silver sulphide, first in the half tones, then in the shadows and finally giving the print a brown and spotted appearance. Alum is added to the hypo to harden the emulsion, but this chemical can not be used alone. It must have the assistance of Sodium Sulphite and commercial Acetic Acid. The latter chemical checks development immediately, increases the hardening action, and serves also to keep the bath clear. If Sodium Sulphite is not used, the addition of Acetic Acid in connection with Alum, would quickly decompose the hypo. The Cyko formula gives the combination in perfect harmony and will keep the film firm and clear in color. The Alum should never be added separately, but in connection with Sulphite and Acetic Acid. (See hardening solution in CYKO MANUAL).

It is an easy matter to determine if the fixing bath has been properly compounded. The given amount of hardening solution, added to the stated amount of Hypo and water, as prescribed in the CYKO MANUAL, should remain absolutely clear until exhausted.

It is important that the Sodium Sulphite and Acetic Acid used should be of known strength and quality, so as to maintain a perfect chemical balance. Soda which is too strong, or acid which is too weak, will not produce satisfactory results. Also, bear in mind that Sulphite of Soda that has aged or that has been exposed to the air loses its strength and is transformed to a great extent into Sulphate of Soda. The Acetic Acid should be of the strength

known to the trade as 28 per cent., or commercial No. 8. In other words, to be dead sure, use CYKO Chemicals.

In using a freshly made bath, prints should not be fixed for more than 10 or 15 minutes, as they may be inclined to bleach out if left for a longer time. After the bath has been used for a few prints this tendency is not apparent and prints may be left longer, but experience has taught that the time stated is always sufficient.

W. H. SMYTH,
Expert Cykologist.



The Straw that Shows Which Way the Wind is Blowing

CYKO users will be interested to read the following remarks made by a Cykologist in charge of a general CYKO Demonstration at Kansas City, Mo., on August 30th, 31st and September 1st, at the time that a similar demonstration was being made by our competitors on their products.

"Every photographer who attended the Cyko Demonstrations was shown how to use Bromide in our developer. I would ask them if they were using CYKO and in most cases the answer was in the affirmative, but in some instances remarks were made that the results they were obtaining were not up to the quality of the samples shown in our exhibit. I would then show what a print excessively over-timed would be like and then one with either the right time or reasonably within the correct exposure, developed in a developer with the right amount of Bromide. The invariable exclamation after showing these comparative results was, 'Oh, I see now where I was wrong!'

"One photographer from Fort Scott, Kans., brought in a negative and one print from it, made on our competitor's paper, and asked me if I could make him a print on Cyko better than the one he had on the other paper. I made one and showed it to the visiting photographers and the one who asked me for the print became then very anxious for me to run off for him an order which he had from that negative. I did so, Mr. McCleskey, the local dealer, furnishing the paper to the photographer for cash, namely: one dozen 14 x 17 Double Weight Plat. The prints were made in the presence of the visiting photographers, who were all very much interested. The photographer for whom I did the work was so pleased that he presented the crowd with a box of good cigars.

"All the photographers who came to our demonstration assured me that we had a far better exhibit and made a far better showing than our competitors, and I was told that most of the photographers gave them the laugh when they tried to demonstrate the old papers. The third day of their demonstration they took down their exhibit of prints, as most of the photographers said they were muddy; in fact, their local dealers made the kick, and told them to go and look at Cyko prints to see what they looked like alongside of theirs.

"I am told that our competitor's demonstrators, when they fail in everything else to deter the photographers from using Cyko, fall back on the gag, 'One more house for our boss to buy out,' but I know from the inside facts which you have given me that it is not within his reach, and anyhow, while in most cases it takes two to make a bargain, in this matter of buying factories making paper for the professional, there must be three parties to the contract, and that third party is a big bunch of photographers."

The Cyko Twins

THERE are two grades of CYKO which, on reading the descriptive printed matter, would appear to be intended to accomplish the same purposes, so they may be classed as twins, as far as general results are concerned, although with each the results are reached differently.

We refer to PROFESSIONAL CYKO and SOFT CYKO, both advertised to produce finely balanced prints from vigorous negatives, such as the average portrait negatives made by professional photographers in the studio.

The working difference between these two grades has always been the time of exposure and the time of development. The exposure required for PROFESSIONAL CYKO—with an average negative—is thirty seconds with Welsbach burner and from two to four seconds by subdued daylight, the time of development about one minute; whereas, with SOFT CYKO, the time of exposure is from six to ten seconds by Welsbach light and one-fifth of that time by subdued daylight. The difference in result, that is, in the finished print, has only been noticeable after the most minute comparison and then only by comparing prints from the same negative. Both prints would be soft and full of tonal gradations, but the PROFESSIONAL CYKO print from a portrait negative would show a perspective—a roundness, coupled with a transparency and depth in the shadows that SOFT CYKO could hardly reach, except under the most favorable conditions. In other words, SOFT CYKO was, and is, the best paper to be used for vigorous negatives when speed is a desideratum, such as for the purposes of commercial photography and for enlargements, and PROFES-

SIONAL CYKO for portrait work of the highest order, when quality is the prime essential.

To be concrete, PROFESSIONAL CYKO established a new high record of results of photographic print quality not possible with any other paper, not even SOFT CYKO. The new record of results established by PROFESSIONAL CYKO soon started a demand for a rapid printing paper that would produce the same results, because the studio is often called upon to furnish enlargements from small negatives, which the customer expects will have the same softness, tone of gradation, transparency of shadows, life and roundness of a PROFESSIONAL CYKO print. It did not take long for the CYKO Experimental Department to bend its energy in the direction of producing what had never yet been accomplished in a rapid printing paper, and succeeded so well that SOFT CYKO today meets the requirements to a point that leaves no room for improvement. If you are making enlargements, or your class of work demands speed without sacrificing results, use SOFT CYKO for vigorous negatives and it will be a revelation to you and to your customers. SOFT CYKO (Red Label) is made in the following surfaces:

No. 2. Semi-Matte { Single Weight
Double Weight
(Smooth Matte Surface—No Lustre)

No. 3. Glossy { Single Weight
Double Weight
(Very High Gloss)

No. 5. Plat { Single Weight
Double Weight
(Original Platinum surface with slight imperceptible grain—dead matte)

No. 6. Studio { Single Weight
Double Weight
(Smooth surface with slight sheen.
Similar to Matte Collodion.)

Buff.

India tint stock with slight grain similar to Plat surface. Made only in double weight, and only in the *Soft* and *Professional* grades.

Silver Loving Cup



This cup is to be awarded at the convention of the Professional Photographers' Association of Texas, to be held at Houston, Texas, October 18th, 19th and 20th, for the Grand Trophy Class, open to the world.

This competition is open to all photographers outside of the State of Texas. The entry must consist of four prints, 7 x 9 inches, or larger, not framed, for which an entry fee of one dollar will

be made. The prints may be on any printing medium.

For further particulars, write to Frank Boyd, Secretary, Gainesville, Texas.



Has Anybody Here Seen——?

LITTLE tricks fool little people for a little while." A certain paper made by the Master of "Stereoscope" and also the Boss of the "Office Boy," having dropped so far behind in the race, could no longer be shown at a convention of professional photographers. The little trickster "Stereo," who is an advertising man, was undoubtedly asked to devise a way to explain gracefully the absence of this product, now only good, according to the makers, for the dogs—the amateurs. And this is how we dope out the little trick of "Stereoscope": Someone not connected with any manufacturer at the Milwaukee Convention mysteriously hands around a card—"Has Anybody Here Seen ——?" No, no one had, and no one had missed it, except "Stereoscope," who naturally wished and made the opportunity to explain that it was an offense to the intelligence of the professional photographer to expect to see at a convention a developing paper intended only for those who know as much about a good print as the majority of photographers do about aeroplanes, etc., and striking a stage attitude, accuses of treason and attributes the trick to some competitor. With assumed and studied indignation he proceeds further with the statement that the only developing paper made by his Master fit to show professional photographers is that with the label and brand which they purchased recently from another manufacturer, and, by the way, "Stereoscope" used to knock that brand only a year ago. For further particulars see Studio Light for August.

Our Cover Portrait and the Hall of Fame

IT is recorded in a little book called "The Triumph of a Genius," that E. E. Doty, Battle Creek, Mich., owes his success to that indomitable desire to excel, which is always one of the greatest factors in life's promotion. Naturally endowed with an artistic temperament and with a love of achievement for its own sake, he was spurred on to sustained efforts by necessity and opposition. He was urged, as it were, to drape and give shape to those naked, yet beautiful, creatures of his imagination, such as his masterpiece, entitled "Gladys S.," which was awarded the Diamond Medal of Honor by the Daguerre Memorial Institute and now hangs as a prominent exhibit in the salon of that institute.

E. E. Doty, in a recent letter, dated from Battle Creek on August 28th, writes us, giving details of his phenomenal success from a financial standpoint, thus showing that he is not unmindful of the business end of photography. He writes:

"My slogan has always been, 'Make the quality right and the price will take care of itself,' and a recent experience here pointedly justifies the principle. I found my work growing too heavy to handle comfortably, as I run a strictly one-man shop, employing no help whatever, and rather than employ help, decided to raise my prices. Three weeks ago I advanced my prices just one-third, and so far, instead of any slacking up, it would seem to have merely whetted the public's appetite. Anyway, I booked over \$500.00 worth of new business last week and turned away three promising sittings, because my time was all taken. My patronage comes largely from the visitors at our sanitariums, and is of exactly the same class as I would expect to get if I were located on Fifth Avenue, New York."

CYKO PAPER

Made in *four* GRADES and *five* SURFACES
as follows:

Grades

Contrast Cyko (Blue Label)

For Weak Negatives.

Normal Cyko (Yellow Label)

For Average Negatives.

Soft Cyko (Red Label)

For Contrasty Negatives, also

Professional Cyko (Brown Label)

Intended for Studio Portraiture only, and is absolutely distinct from the other grades.

Surfaces

(In all Grades)

No. 2. Semi-Matte . . .	{ Single Weight { Double Weight
(Smooth Matte Surface—No Lustre)	

(Smooth Matte Surface—No Lustre)

No. 3. Glossy	{	Single Weight
(Very High Gloss)		Double Weight

(Very High Gloss)

No. 5. Plat	{ Single Weight { Double Weight
(Original Platinum surface with slight imperceptible grain—dead matte)	

(Original Platinum surface with slight imperceptible grain—dead matte)

No. 6. Studio $\left\{ \begin{array}{l} \text{Single Weight} \\ \text{Double Weight} \end{array} \right.$

(Smooth surface with slight sheen. Similar to Matte Collodion.)

Buff.

India tint stock with slight grain similar to Plat surface. Made only in double weight, and only in the *Soft* and *Professional* grades.

List Prices—Cyko Paper

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
2¼ x 3¼	\$.12	\$1.20	....	...
* 2½ x 2½	.10	1.00	....	....
2½ x 4¼	.12	1.20	....	....
3¼ x 4¼	.12	1.20	....	....
3¼ x 5½	.15	1.50	....	....
3½ x 3½	.12	1.20	....	....
* 3½ x 12	.30	3.00	\$.35	\$3.50
3¾ x 5½	.15	1.50	.25	2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4¼ x 4¼	.15	1.50	.25	2.00
* 4¼ x 5½	.20	1.80	.25	2.00
* 4¼ x 6½	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
* 5½ x 7¾	.35	4.00	.45	4.50
6 x 8	.45	4.50	.50	5.00
6½ x 8½	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
7½ x 9½	.60	6.50	.75	8.00
8 x 10	.70	7.00	.80	9.00
9 x 11	.90	8.50	1.00	11.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16	1.70	17.50	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide).....	\$5.00	\$6.00
*10-ft. rolls (25 in. wide).....	2.00	2.25

Post Cards

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3½ x 5½	\$.15	\$1.50	\$ 7.00
* 3½ x 11	.35	3.40	15.85

*These sizes not carried in stock at branch offices.

Professional Cyko (Brown Label)

SIZE		Regular Weight		Double Weight	
		Doz.	Gro.	Doz.	Gro.
3 7/8 x	5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x	5	.15	1.50	.25	2.00
4 x	6	.20	1.60	.25	2.00
* 4 1/4 x	6 1/2	.25	2.50	.30	3.00
* 4 3/4 x	6 1/2	.25	2.50	.30	3.00
5 x	7	.30	3.00	.35	3.50
* 5 x	8	.35	3.50	.40	4.00
6 x	8	.45	4.50	.50	5.00
6 1/2 x	8 1/2	.50	5.00	.60	6.00
* 7 x	9	.55	6.00	.65	7.00
8 x	10	.70	7.00	.80	9.00
10 x	12	1.00	10.00	1.20	13.50
11 x	14	1.35	14.00	1.60	17.50
* 12 x	16 .....	....	....	2.00	21.50
* 14 x	17	2.00	21.00	2.40	27.00
* 16 x	20	2.50	28.00	3.20	36.00
* 18 x	22	3.00	34.00	4.00	46.00
* 20 x	24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

With only ordinary care

HAMMER PLATES

develop quickly, with clean, tough
films and the minimum tendency
to frill even in hot weather

HAMMER'S

Special Extra Fast (red label)
and Extra Fast (blue label)

PLATES

are reliable everywhere and at all times



Hammer's little book, "A Short Talk
on Negative-Making," mailed free

HAMMER DRY PLATE COMPANY

ANSCO BUILDING

129-131 W. Twenty-second St.,

New York

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY,

AnSCO Bldg., 129-131 W. Twenty-second St.
New York City

ANSCO COMPANY,

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY,

171 Second Street, San Francisco, Cal.

ANSCO COMPANY,

46 Cornhill, Boston, Mass.

ANSCO COMPANY,

632 Vine Street, (Provident Bank Bldg.)
Cincinnati, Ohio

ANSCO COMPANY,

30 Wellington St., West, Toronto, Ont.

ANSCO COMPANY,

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE AND JAMES,

617 W. Jackson Boulevard, Chicago

Portrait



M. D. HANSON
Portland, Me.

Watch for this Cyko Print



Given Away
with the Amer-
ican Annual of
Photography
for 1911



It is a Photo-electric portrait made with Steffens Electric Light Cabinet and printed on

Professional Cyko Buff

Negative and print were made by E. E. Doty before several hundred photographers at the Annual National Convention of the Photographers' Association of America. In this demonstration of the celebrated Steffens methods, the master photographer, Commodore Steffens *insisted* upon the use of *Cyko Paper* to insure perfect results. This confidence in the reliability and artistic qualities of Cyko was well rewarded. Examine the print closely. This print marks a new era in portrait photography.

You cannot afford to be less careful in your choice of paper than a master of the art. It is a known fact that Cyko will produce better prints than other papers from your negative.

AnSCO Company

Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY THE PHOTOGRAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company
BINGHAMTON, N. Y.

No. 7

November, 1910

Vol. 2

Cyko Again in Evidence at the Nebraska Convention

THE officers of the Nebraska Photographers' Association are to be congratulated for the success of their annual Convention which took place a few days ago at Lincoln, Neb. The attendance while not as large as last year, was very satisfactory and full of enthusiasm. Mr. T. C. Muller, the Cykologist, writes as follows:

"You will notice that Cyko was very much in evidence and came in for a large share of the prizes. In Class B the first prize was awarded to J. Bliss, of Minden, Neb., for a Cyko print of great merit; in Class C the second prize was awarded to W. M. Dall, of Beaver City, Neb., for a Cyko print which was greatly admired. In the genre class F. C. Karlson, of Wahoo, Neb., carried off the first prize for a Cyko print that was picked out as the winner at first glance. Under the class of sweepstakes the first prize went to R. C. Nelson, of Hastings, Neb., for a beautiful Cyko print. Mr.

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Nelson also secured the first prize under the Children's Class for a CYKO print." CYKO cannot expect to get *all* the prizes at *all* the conventions, and we are more than satisfied with the honors awarded the CYKO prints under so many different classes. Anyone who scans the list of entries under the different classes will quickly come to the conclusion that there are only two papers in the market which appeal to the professional photographer, and both are developing papers.

Some Cykology in the Bromide Bottle

THE Cykologist, W. A. Rockwood, writes as follows:

"The public demonstration of PROFESSIONAL CYKO at St. Louis can be summed up in one word, written in large letters—SUCCESS. The many photographers who attended the demonstration marveled so at the results and were so interested that they would come back three and four times during the several days' demonstrations, and not one left without making a purchase of PROFESSIONAL CYKO from the local dealers.

"In almost every case where a photographer has not secured the best results on PROFESSIONAL CYKO it is a question of Bromide. In our *Manual* we tell the photographers to use fifty drops of saturated solution of Bromide to get the rich warm black necessary to produce a good Sepia in the Hypo Alum toning bath. Nine photographers out of ten will take a dropper and let the Bromide drip off the end with the nozzle turned down and think it is a drop. By actual measurement it is not quite half a drop. If the dropper is turned over with the nozzle upwards, allowing the Bromide solution to run down the tube half way and then drop, the

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actual measurement of a drop will be secured. The illustrations shown indicate the wrong and the right way to use the dropper.

"I generally advise photographers to put in the developer one grain for every ounce of developer, as one grain is equivalent to one drop of saturated solution of Bromide. The main trouble with some photographers is that they are afraid to use enough Bromide in the developer, fearing that they might



Right Way



Wrong Way

interfere with the softness of the print, and in this respect as in many other respects, PROFESSIONAL CYKO is different from any other developing paper."

Softness vs. Brilliancy

THE Cykologist, Mr. T. C. Bell, in one of his reports from Reading, Pa., makes the following remarks that might be of interest to our readers:

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"Mr. ——— complained about the 10,000 PROFESSIONAL cards you shipped him last working exceedingly soft—almost to the point of flatness. I prepared for him a little more contrast developer and the results were very pleasing to him, inasmuch as the softness of the prints were retained, together with brilliance and roundness. The developer I prepared was as follows:

"Water	40	ozs.
Metol	10	grs.
Sulphite of Soda	$\frac{1}{2}$	oz.
Hydrochinon	70	grs.
Carbonate of Soda	$\frac{3}{4}$	oz.
Bromide (saturated solution).	120	drops"

The Expert Cykologist, Mr. Smyth, at the Cyko Factory, tested this formula and has this to say:

"It is a well-known fact that the developer may be modified to suit certain negatives, that is, in reducing the quantity of Metol and increasing that of Hydrochinon, or reducing the Sulphite or increasing the Carbonate, more brilliant prints will be the result. The reverse of this will produce softer tones. The length of exposure is also an important factor in producing this result. Over exposure and short development gives more brilliancy, as the shadows develop so rapidly that the high lights do not have time to build up and catch up with them. Under-exposure, or normal exposure, with prolonged development gives the high lights a chance to build up gradually, while the shadows are held back, thus giving softer tone quality. Increasing the Bromide is also thought to contribute towards brilliancy, but my own experience has been that its main effect is that of retarding action of the developer and increasing the warmth of the print. With a paper of the great latitude of PROFESSIONAL CYKO, the time of ex-

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posure and time of development may be relied upon to produce either soft or brilliant prints, without any modification of the developer."

E. E. Doty, the Master Photographer, Raises the Question of Cyko vs. Carbon and Platinum

DOTY in a very interesting letter under date of October 10th, makes the following remarks:

"Several weeks ago you sent me a supply of PROFESSIONAL CYKO for trial and I presume you will be interested to know how I have made out with it.

"Although I had experienced serious difficulty in getting results with a previous sample, this went off O. K. from the start and I liked it so well that I put my prices on it just one-third higher than I was getting for Platinum, yet my order book shows that more than three-fifths of my orders are now for CYKO prints at the advanced price. Another result, not quite so satisfactory from the financial point, is that since putting the CYKO on sale, I have not sold a single Carbon print, though previous to that time about ten per cent. of my business was on Carbon. CYKO is the only medium that I have ever found (except genuine Carbon) that will give me in the print all that was in the negative, and since it is of undoubted permanency, it rather takes the wind out of my arguments for selling Carbon.

"The above are the details of the 33 1/3 per cent. raise in prices referred to in my letter of August 28th, but for manifest reasons I did not wish to embody them in the little write-up you were preparing at that time. Now that that write-

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up has appeared, you are at liberty to make any use you wish of these facts, if they have any advertising value to you."

The experience of E. E. Doty may be of some help to a few conservative photographers who have had no opportunity or the inclination to attend photographic conventions in the last few years, and who, being out of touch with the progress that has been going on all around, still continue to use Platinum, because that paper costs more than Cyko. Once in a while demonstrators send in a report about such photographers, and it is worded in a most pathetic and touching way, as though they felt real sorry for them, and undoubtedly they are sorry for them, as they realize the opportunity they are thus losing.

Apropos of Mr. Doty's experience, which is the experience of all the wide-awake photographers, we will harp back to an article which appeared in this magazine in August, 1909, entitled "How and How Not," which had for its text:

"Don't despise any longer—no matter how long you have done it—the new product or the new idea which you have your serious doubts the value of. Take it somehow; get it under cover—decently. I mean; but figure on making certain that nothing valuable slips away from you," and in the words of the big photographer, quoted in that article, the public looks upon a photographer in a little different light now than it did a few years ago. It looks upon him now more in the light of an artist. His work and the price he charges for it, is no more gauged by the cost of the materials he uses than the value of a painting is determined by the cost of canvas and paint. The photographer has simply gone up a peg in the estimation of the public.

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Cyko Portrait by Melvin H. Sykes of Chicago with Steffens Electric Light Cabinet, made at the Milwaukee Convention.

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Stereoscope, Adam, et al, Claim the Credit for the Hypo Alum Bath

“IT’S flattering but tiresome” to read so much in “Studio Light” about who invented the Hypo Alum Bath. The laments and gnashing of teeth of Stereoscope are really pathetic. What photographers are interested in is the fact that only Cyko produces rich brown Van Dyke tones by the Hypo Alum method. Who cares who invented the re-developing process? The fact that matters to the photographer is that Cyko is the only developing paper that produces uniform and satisfactory Sepia prints by that method. In which way does it help the photographer, except as a bit of history, that Dr. Baekland was the first one to make a gaslight or developing paper, if his kind of developing paper was good only for those amateurs who were easily satisfied with a poor print because they were not able to judge of the printing qualities of their negative? Dr. Baekland was the first one, naturally, to get together a few simple directions for working developing paper, some of which subsist still in all manuals on the subject, but, what of that?

It is flattering, of course, to have Stereoscope anxious to claim the honor for his Master that he was the originator of the Hypo Alum bath, (it is not true but it makes no difference) for he would not claim it unless the Hypo Alum method were a great success with Cyko. This much is evident to the photographer from Stereo’s rantings; he does not recommend the Hypo Alum method for the developing papers made by his Master, because it will not work satisfactorily; he does recommend the re-developing process for the amateur, whom he thinks can not judge the quality of a Sepia

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Cyko Portrait by Melvin H. Sykes of Chicago with Steffens Electric Light Cabinet, made at the Milwaukee Convention.

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print. He almost insists on the professional using Sepia Powders (Bi-chloride of Mercury) if he must make Sepia prints at all, but he much prefers to have him stick to black and white prints, so that he may not compare them with CYKO Sepia prints, either by Hypo Alum or re-development.

Who would claim novelty or originality for the Hypo Alum method after what Stereoscope printed in the issue of "Studio Light" for May, 1909?

"P. S.—Please, Mr. Editor, do you know of any manufacturer that has, within the last decade, recommended a hot Hypo Alum bath for Sepia toning? My guess is, that hot Hypo went out about ten years ago, being succeeded by the better actor, cold Alum, which was in turn succeeded several years ago by *your* re-development process."

CYKO claims originality only for its emulsion, which will produce prints of a quality obtainable with no other paper, and as to its being anything like any of the papers made by the Master of Stereoscope, that assertion of Stereoscope is simply father to the wish. "My guess is" that Uncle George will grant a leave of absence to Stereoscope, so that he may take a course in practical photography, and a few lessons in modern advertising, which includes sincerity of purpose.

The Missouri Convention

The following photographers deserve great credit for the success that was theirs at the Missouri Convention: the Gerhard Sisters, of St. Louis, Mo., who secured the first prize in Class A for a CYKO print of great merit, also second prize in the prize winners' class, and second prize in the genre class; J. A. Studebaker, of Kansas City, first prize for a beautiful CYKO print in the genre class, and

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first prize also for a wonderful enlargement on Cyko paper. Other prize winners were J. L. Douglas, of Columbia, Mo., Miss Reincke, of Kansas City, Mo., B. Johnson, of Monroe City, Mo., C. S. Winger, of Paris, Mo., W. A. Duncan, of Pierce City, Mo., and C. Emb, of Perryville, Mo.

Cyko from the Dealers' Standpoint

"Minneapolis, Minn., Sept. 28, 1910.

"AnSCO Company,

"Binghamton, N. Y.

"Gentlemen :—

"We wish to congratulate you on the manufacture of the *Professional Cyko Paper*. The success of this paper is encouraging to us and the sales of same have induced us to concentrate and use even greater efforts to increase the demand for developing papers than we have used heretofore.

"It is with pleasure that we inform you that our sales on Cyko have now reached an amount equal to the total sales of a popular developing paper formerly handled by us but which was recently taken over by the Trust. At that time, we were under the impression that other successful developing papers could not be manufactured; however, we are glad to note that you are now making even a *better paper at a lower cost*.

"We expect a large holiday business and are already making preparations to put in stock a large supply of Cyko and we hope that you will give our large orders your usual prompt and careful attention.

"Wishing you continued success with Cyko and all your other products, we remain,

"Very truly yours,

"NORTHERN PHOTO SUPPLY COMPANY."

P o r t r a i t

"Binghamton, N. Y., October 3, 1910.

"Northern Photo Supply Company,

"316-318 Fourth Avenue, S.,

"Minneapolis, Minn.

"Gentlemen:—

"It is certainly very gratifying to us to acknowledge receipt of your favor of the 28th ult. containing congratulations for the immense success which has attended the manufacture and sale of PROFESSIONAL CYKO PAPER.

"Your experience with this product is the same as that of other independent dealers, all of whom assure us that they are selling as much or more PROFESSIONAL CYKO than they ever sold of any other paper, and this means that there are more photographers using PROFESSIONAL CYKO than any other brand, so that both we as manufacturers and you as independent dealers must thank the photographers for the splendid support which they have given a product which was placed on the market to prevent them from again being entirely at the mercy of one manufacturer. PROFESSIONAL CYKO is a paper for independent photographers and independent dealers—for the photographer who appreciates quality.

"We suppose that when you make the assertion that we are now making even a better paper at a lower cost you intended to convey the impression that PROFESSIONAL CYKO is positively the best paper made, and considering the quality by far the most moderate in price. The cost of manufacturing however, is perhaps higher than that of any other printing medium of the same general kind for several reasons: Only the best and highest priced imported raw paper is used for it; only the highest priced labor is employed in its manufacture, from the emulsion maker down to the girls who do the sorting and packing. No emulsion is allowed to

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pass the testing room unless it is 100% CYKO quality, and should an emulsion through any oversight be shipped out that is not 100% CYKO quality, although it might be superior to any other paper on the market, it is immediately recalled, no matter what the cost may be to us. Under the circumstances no product can offer greater guarantee to the photographer than PROFESSIONAL CYKO.

"We are sure that your expectations for a large holiday business on PROFESSIONAL CYKO will be more than realized and we are preparing for it. We are now adding to our plant a sensitizing building that in construction and equipment will be the finest of its kind in the world, and it will be devoted exclusively to the manufacture of CYKO.

"We thank you for your wishes for a continued success, which necessarily means the success of all the independent dealers and the success of the professional photographers in maintaining their independence. "Yours very truly,

"ANSCO COMPANY."

Further Signs of the Boycott Inaugurated by the Trust against Cyko Paper

A letter just received contains this statement: "Mr. ——— does not want it to be advertised or known that he is using CYKO paper until he gets ready to let go of the Eastman line of kodaks. He is not ready yet and wants to put in an order with the Trust before stocking the Ansco line. Mr. ——— is now using about \$35 worth of Cyko paper per month and gets it from ——— on the sly, that is, it is not shipped by express but is called for by a friend of his who is a conductor and is brought to this town by him. That is done so that the Trust people can't catch on through the express company."

P o r t r a i t

Our Cover Portrait and the Hall of Fame



MD. HANSON of Portland, Me., typifies the photographer as an artist and also as a business man. His well appointed studio, conducted on systematic business principles, proclaims at one glance the man and the reasons underlying his artistic and financial success.

The studio consists of sales-room—a veritable art gallery, operating and developing rooms with all modern improvements and appliances, ladies' waiting and dressing rooms with all those feminine contrivances with which even impossible women are made to appear at their best. In short, no detail is wanting in the furnishing and equipment of all the separate departments.

M. D. Hanson was born in Calais, Me., and served his apprenticeship first in the Stanley Studio in Lewiston, Me., and later with Sprague & Hathaway. Hanson is the kind of man that never despises the new idea or the new product, and always makes certain that nothing valuable slips away from him. He is the born leader who is never afraid of a new problem or to meet any one "face to face." Two years ago he wrote:

"I am making better enlargements in black and white, also in Sepia, than I have ever made before. These are on CYKO paper. I use for enlarging PROFESSIONAL CYKO, Rough surface, which adapts itself to air brush, and other methods of finishing. If there is a better paper than CYKO on the market, I want it, but I have tried them all, and I have not

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found its equal yet. My groups and small work on the Studio surface speak for themselves. The last lot of ten yard rolls seems better than ever."

And what he said then about *Сыко*, every leading photographer is shouting now.

"Unless you are arousing criticism, even the criticism of an ass, rest assured you are not making much headway to success."

Mr. Hanson was once criticised by an ass, and thereby hangs a tale.

The First Annual Meeting of the Federation of Women Photographers

THE first annual meeting and exhibition of the associated women photographers of the country has been a great success. The exhibition was a matter of pride to the Federation and of sincere congratulations to the members of the National Association.

The officers elected are as follows:

President: Mary Carnell, 1314 Chestnut St., Philadelphia, Pa.

Vice-President: Miss Belle Johnson, Monroe City, Mo.

2nd Vice-President: Miss Bessie Meiser, 111 N. 9th St., Richmond, Ind.

Secretary and Treasurer: Miss Mabelle Goodlander, 409 E. Main St., Muncie, Ind.

The complete report of the proceedings is so interesting that we advise every woman photographer to send for a copy of it to Miss Mabelle Goodlander, 409 E. Main St., Muncie, Ind. We would gladly publish the report, were it not that the space in this magazine is too limited.



YOU will probably take some "snow pictures" this winter or other photographs under the bright winter sun. Do you know exactly what timing and lighting is necessary for best results under these conditions? To a certain extent perhaps, yes. But only long experience and keenest judgment of light will enable you to gauge aright in every case, especially in outdoor photography, either winter or summer.

For these reasons you should use the film that has sufficient speed and latitude to compensate for ordinary miscalculations in shutter or timing. You should use

ANSCO Film

This film will give clear definition, transparency in shadows and a balance of color tones not possible heretofore without special orthochromatic apparatus. It enables the amateur to attain a new standard in artistic photography.

ANSCO film is made in sizes to fit any film camera. It is easy to handle, non-curling, and offsetting of numbers is prevented by the perfectly non-actinic black paper and properly-prepared emulsion. A valuable handbook on Film Photography will be mailed free on request.

AnSCO Company

Binghamton, N. Y.

“Best plates” mean those that with the highest speed produce negatives of fullest detail, depth, roundness and brilliancy.

In other words, “best plates” mean *Hammer Plates* every time.



SPECIAL EXTRA FAST (Red Label)
and
EXTRA FAST (Blue Label)

*Hammer's Little Book, "A Short Talk
on Negative Making," mailed free.*

Hammer Dry Plate Company

Anso Building
129-131 W. Twenty-second Street
New York City

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY

Ansco Bldg., 129-131 W. Twenty-second Street,
New York City

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

171 Second Street, San Francisco, Cal.

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

632 Vine Street, (Provident Bank Building)
Cincinnati, Ohio

ANSCO COMPANY

30 Wellington Street, West, Toronto, Ont.

ANSCO COMPANY

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

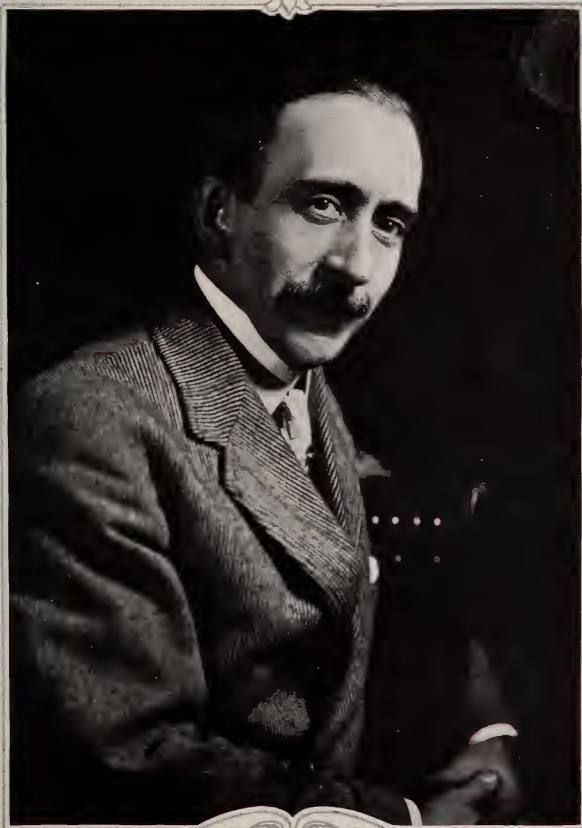
SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

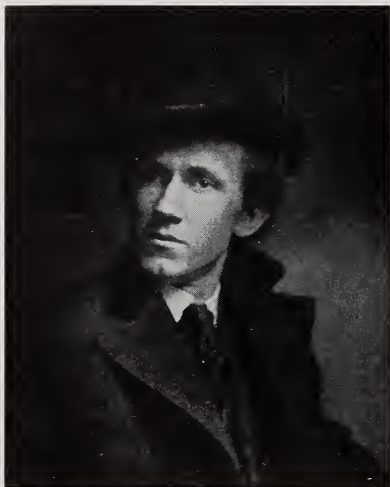
BURKE & JAMES

617 W. Jackson Boulevard, Chicago

Portrait



J. Ellsworth Gross
Chicago



E. E. Doty, Battle Creek, Mich., winner of the Diamond Medal of Honor, by the Daguerre Memorial Institute.

*Listen to
the Words
of a Master
Photog-
rapher,*

E. E. Doty

"I liked CYKO so well that I put my prices on CYKO prints just one-third higher than I was getting for Platinum, yet my order book shows that more than three-fifths of my orders are now for CYKO prints at the advanced price.

"CYKO is the only medium that I have ever found (except genuine Carbon) that would give me in the print all that is in the negative, and since it is of undoubted permanency, it rather takes the wind out of my arguments for selling Carbon.

"There is no getting around the fact that I have got to use CYKO, no matter what it costs. It has already taken firm root upon my trade and my best patrons are no longer satisfied with Platinum."

YOU cannot afford to have your pictures finished on inferior papers. Insist on getting Cyko prints. See that you get them. The Trust penalizes dealers who sell or use Cyko. You now know why, don't you?

AnSCO Company, Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOGRAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

Anso Company

BINGHAMTON, N. Y.

No. 8

December, 1910

Vol. 2

Cyko Again the Victor at the Texas Convention

THE annual meeting of the Photographers' Association of Texas, which was held in Houston on October 18th to 20th, was a great success from every point of view and the officers are to be congratulated.

Congratulations are also to be extended to Melvin H. Sykes of Chicago who captured the beautiful silver loving cup for the First Grand Trophy Prize. His Cyko print which was picked out as the winner was certainly a beautiful bit of photography.

The Second Grand Trophy Prize was awarded to Wm. H. Towles of Washington, D. C. also for a Cyko print of great merit. Mr. Towles has received so many prizes at the different conventions for his inimitable Cyko prints that by this time he is well inured to being the winner.

Other winners on Cyko were H. J. Braunig of Hallettsville, Texas, second prize in Rating Class C,

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and L. T. Powell, San Antonio, winner of the Grand Portrait Prize, for a Cyko print of great merit. Mr. L. T. Powell also captured the Cyko cup offered by the Schaeffer Photo Supply Co. of Houston. C. C. Arnold of Dallas, Texas, received first prize in View and Interior Class.

CYKO wins most of the prizes at conventions because it is used by the best photographers and the best photographers know what paper to use in order to get the best results.

Developer for Soft Prints from Flinty Negatives

OUR Cykologist, Mr. J. W. Haines, uses the following developer when he is up against an impossible hard negative:

Water	40 ozs.
Metol	30 grs.
Sulphite Soda	1 oz.
Carbonate Soda	$\frac{1}{4}$ oz.
Bromide	30 minims.

To get the best results development should be complete in one minute. The main feature of this developer is that Hydrochinon is omitted altogether. The prints require only about one-half the exposure necessary when using the normal developer given in the PROFESSIONAL CYKO instruction sheet. Another peculiarity is that the increase of Bromide causes more contrast. The 30 minims as recommended in Mr. Haines' formula is sufficient to give warm tones. The moment more bromide is used increased contrast is the result.

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Cyko Portrait by Bert G. Covell, Birmingham, Ala., Winner of the Bronze Medal at the Appalachian Exposition, Knoxville, Tenn.

P o r t r a i t

Make Sure of Good Prints from either Flinty or Excessively Thin Negatives

PROFESSIONAL CYKO Paper has such great latitude that the range of what is termed an "average negative" within its scope includes a long scale of gradation from soft to vigorous, but there are negatives so weak or so excessively hard that a good print from them is out of the question except by modifying the developer, modifying the exposure, or both. It is a fact that for good prints from average negatives there is one correct exposure and one absolutely correct time for development to secure the very best results. By this I do not mean to convey the impression that exposures varying from this absolute correct point will not produce uniform good results, for PROFESSIONAL CYKO has such great latitude that with an average negative the exposure may vary to a very great degree and still produce prints that to the layman are exactly alike.

Supposing the correct exposure to be fifteen seconds, one of ten, twelve, eighteen or twenty seconds can be made to look alike by careful manipulation. The secret is to build up the print to the desired depth, no matter what the time of development may be within the reasonable limits.

It is not possible to give written instructions that will take the place of practical experience in photography. By continued use of a paper that has the great latitude of PROFESSIONAL CYKO the time of exposure and development required from any negative on a cursory examination becomes almost intuitive. One sees and feels at a glance what is in the negative and what is necessary to do to reproduce on CYKO its highest possibilities with the touch of our personal interpretation of its subject.

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First in importance is the method of handling the print to obtain the best results from an average negative with a standard formula. This is well explained in our PROFESSIONAL CYKO POINTER and will require no repetition. I would simply state that the correct temperature of the developer is from 65 to 70 degrees Fahrenheit, a strip of paper should be used as a test to ascertain the correct exposure and this time of exposure should be adhered to as closely as possible. If exposure is correct prints should develop fully in approximately one and one-half minutes. If a darker print suits the subject better develop a trifle longer, if lighter, give shorter development.

Now comes the question of prints from negatives lacking in quality, from which prints must be made to suit the individual taste. The print may be considered flat and muddy, too hard or too soft, and this may be overcome to a great degree by variation in exposure and time of development. Shorter exposure with correct development will give more apparent softness and roundness; if the exposure is too short the print will be lifeless and gray in tone and development will not proceed beyond a certain point, while a correctly exposed print may be built up to almost any degree of density without loss of quality. Excessive exposure to an extreme degree will give more apparent contrast and warmth; if the exposure is overlong the print will flash up quickly, the shadows will block, and the half tones, though present, will be smudgy.

Second in importance is the modification of the developer to suit certain negatives or to produce special results. We all know that Metol is a developing agent which if used alone will produce great softness, so it may be used in the developer alone when extreme softness is required. On the

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other hand Hydrochinon is a developing agent giving great brilliancy, so that the reverse is to use either Hydrochinon alone or preponderating over the quantity of Metol used when excessive brilliancy is required.

The standard formula given in the PROFESSIONAL CYKO POINTER and in the direction sheets accompanying each package of PROFESSIONAL CYKO is intended to produce well balanced prints from the average negative. If the negative is excessively soft the developer is modified to meet the conditions, and likewise if the negative is exceedingly hard. For softness increase the quantity of Metol in the formula; for brilliancy increase the quantity of Hydrochinon. Keep adding until you get the quality of print you are looking for.

Carbonate of Soda is also a modifying factor. Its function is to accelerate the action of the developer. It penetrates the emulsion and allows the development to proceed rapidly. The more rapid the action the greater the contrast, and inversely the slower the action the greater the softness, therefore the quality of the print may be varied almost ad libitum by the quantity of carbonate used in the developer.

Bromide has also been considered as affecting gradation of the print, but my experience with PROFESSIONAL CYKO, which is different from any other developing paper, is that double the quantity of bromide than that advised in the PROFESSIONAL CYKO standard formula may be used without any noticeable change except in color. The more bromide the warmer the tone. To be concrete, will give a formula to produce soft prints from hard, flinty negatives, and also a formula for brilliant prints from excessively soft negatives, as follows:

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SOFT DEVELOPER

Water	40 ozs.
Metol	20 grs.
Sulphite Soda	1 oz.
Hydrochinon	40 grs.
Carbonate Soda	90 grs.

HARD OR CONTRASTY DEVELOPER

Water	40 ozs.
Metol	10 grs.
Sulphite Soda	$\frac{1}{2}$ oz.
Hydrochinon	70 grs.
Carbonate Soda	$\frac{3}{4}$ oz.
Bromide (saturated solution) .	120 drops

I hope that these few suggestions will prove of benefit to those who have not before realized the plastic qualities of PROFESSIONAL CYKO and the great field which it offers in print quality by modifying the exposure, by modifying the developer, or both. PROFESSIONAL CYKO allows the photographer to express his own individuality to the utmost.

W. H. SMYTH,
Expert Cykologist.

This Magazine is Important to Your Printer

THE invariable report from Cykologists all over the country is that many of the troubles met by printers are due to the fact that they do not read PORTRAIT. Please be sure to hand every copy of this magazine to your printer after you shall have read it. It is important to you and to him. If you are afraid to part with your copy send us your printer's name.

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Master Photographer an Objectionable Title According to a Friendly Correspondent

MANY of the master photographers, such as Commodore Steffens, Towles, Sykes, Scott Clark, Doty, and many others have been giving unstinted praise to Cyko paper, and the Advertising Department of the Ansco Company, manufacturers of Cyko, realizing the value attached to the opinions of these masters of the photographic art, has made use of them to call to Cyko the attention of the rest of the craft, who are entitled to receive the benefit of the experience of their confrères.

A friendly correspondent, whose name is suppressed, but whose letter together with the Ansco Company's reply is printed herein, gives warning that some photographers take exception to the title of master. Master means teacher, and with due respect to those who may think otherwise, we claim that the photographers whose work has been approved of by the fraternity to the extent of their being requested to demonstrate their methods at National and State Conventions are worthy of the title of Master Photographers.

Letter from our Friendly Correspondent

“Washington, D. C., October 31, 1910.

“Dear Mr. L. :—

“The word ‘Master’ in the new Cyko advertisement is causing trouble; I have heard much adverse criticism here about it. I suggest that you modify it in some manner which will not give offense to other photographers.

“This letter is intended as an expression of good feeling, and not as a criticism. Of course, as you buy the space, I am willing to publish this, or any other advertisement any way you wish to have me do so, but

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inasmuch as I have found even *Сыко* enthusiasts mad as blazes about the present form advertisement, I thought I should write and inform you.

"If you will take this letter in the spirit in which it is written you will oblige,

"Yours sincerely,

"I'll be in Philadelphia on Tuesday—only here for a few days' loaf."

"Binghamton, N. Y., November 2, 1910.

"Mr.———

Philadelphia, Pa.

"Dear Mr.———

"I am in receipt of your thoughtful letter of the 31st, written from Washington, and I hasten to thank you for letting me know the adverse criticism made by some photographers relative to the Doty testimonial, inasmuch as they object to the word 'Master.'

"It does not seem possible that such should be the case since master means teacher, and every photographer in our opinion is entitled to the title of master who has been asked to teach his methods of lighting and posing to other photographers at National and State Conventions. Certainly no photographer, except he be considered a master of the art, would be requested to demonstrate to his fellow-photographers.

"I am going to feel the pulse of the photographers, who are friendly to us, on the subject of this advertisement, and if we should find that the word 'Master' is objectionable or liable to be misunderstood by them, we certainly will not make use of it in the future.

"With kind regards and thanking you for your interest in our behalf, I am,

"Very sincerely yours,"

P o r t r a i t

C. H. Anthony Claims his Hypo Alum Sepia Bath is the Best

MR. ANTHONY writes: "I recently worked out from hints I received from different quarters a new formula for a hypo alum bath, which in my estimation produces superior results to the regular formula published in the PROFESSIONAL CYKO POINTER. In several instances I have had the question put to me as to whether it is possible to obtain even warmer tones than those produced by the regular formula, and this is exactly what my new bath does. It produces much warmer tones and to my liking more beautiful in color than those produced by the hypo alum bath as published in your literature. It tones up the deepest shadows with great sparkle and brilliancy. My test with this new formula was extremely satisfactory at several of the recent conventions, and the tones were commented on very highly by all the photographers who saw the prints as well as by our two competent demonstrators, Mr. Muller and Mr. Owings. The remarkable part of the bath is that it will not bleach the high lights, and tones out completely the deepest shadows of any print. The formula for the bath is as follows:

"Cold water	80 ozs.
Hypo	16 ozs.

"Then take distilled water, 1 ounce, and dissolve in it Nitrate of Silver 20 grains. The silver must be dissolved thoroughly, and then add to it drop by drop liquid ammonia to entirely clear this solution. The first addition of ammonia to this solution will form a brown precipitate but more ammonia is added until this precipitate is entirely redissolved and the solution is made perfectly clear; then add same to the solution of hypo and water. Next dis-

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Cyko Portrait by L. T. Powell, San Antonio, Texas, Winner of the Grand
Portrait Prize at the Houston Convention

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solve in 1 ounce of water 40 grains of Iodide of Potassium and add to the above bath. Then add, stirring vigorously, $3\frac{1}{2}$ ounces powdered alum, after which the bath is heated to a boiling point or until sulphurization has taken place. This is determined when the solution changes to a rich yellow, creamy color. For use the bath can be heated to between 110 and 120 degrees and will produce most beautiful tones in twenty to thirty minutes. There is absolutely no danger of prints over-toning in this bath as they reach a certain point and then stop.

"In several instances I have had photographers remark to me that in using the hypo alum method for sepias, the prints, after drying, are smudgy and lacking in brilliancy, which is entirely due to their not sponging the surface of their prints thoroughly before placing between blotters to remove the superfluous alum sediment which adheres to the print."

The Campbell Art Studio

THE *Photographic News* for October in announcing the new studio in the Waldorf-Astoria calls particular attention to the fact that this new studio has its printing done in a specially constructed room on the roof of the Waldorf-Astoria Hotel, which printing room is most complete in its equipment, and that nothing but CYKO paper is used. Artificial light is used exclusively in the operating room, so that this new studio answers the question propounded by Rockwood in PORTRAIT a year ago as to whether we shall still be disciples of Apollo, the sun god, or give in an adherence to the Wizard of Menlo Park, and find the expression of our photographic work in the electric current.

P o r t r a i t

The Photographic Trust May be Going a Little Too Far for the Sherman Anti-Trust Law

IT is reported that the Trust is intimidating photo finishers who, in order to give their customers' negatives the best chance, are using Cyko paper.

A photographer who develops and prints both for the Independent and Trust stores, reports to us that he was called on the 'phone a few days ago by a Trust dealer and asked if he finished his work on Trust papers. The question over the 'phone was put in such a way that he might understand he was expected to answer in the affirmative and that such an answer was absolutely required; otherwise he would have said, "No," as he always uses Cyko and can not produce results that are satisfactory on other papers.

It appears that the representative of the Photographic Trust was in this dealer's store and demanded absolute assurance from this dealer that he was using Trust papers for his finishing. The Trust representative was not satisfied with the dealer's word, so he made it a point to call himself on the photographer to investigate. He was not a bit wiser, however, after he had a talk with the photographer. In other words, the boycotting method used by the Photographic Trust is to threaten to withdraw their goods from any dealer who does not insist upon the photographer who does his amateur finishing using Trust paper, when both the dealers and the photographers are convinced that the best results are to be obtained on Cyko.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

J. ELLSWORTH GROSS

By Jas. J. Hannerty

I BELIEVE I have some idea of what constitutes a real photographer inasmuch as I have mixed with some of the best of them for nigh on to thirty years, to speak in "Back to the Farm" language. However, I do not intend to write of Mr. Gross as a portrait photographer but as a past grand master in the art of composition story pictures. Many of his studies in this line are marvels of photo craft and are a constant puzzle to even those associated with him. It was through these interesting subjects, copied throughout the country, that the newly coined trade name "GROSS LIFE-GRAPH" became so popular.

His treatment of children, rich and poor, would be sufficient groundwork for a lasting reputation, and his ideal heads, so widely used in the field of lithography, are considered wonders in photography. So enraptured does he become over a pictorial commission that he frequently works with his new light away into the night.

It is, however, very satisfying to see one's work showing all over the United States and duplicated by the expenditure of thousands of dollars. Recognition, so to speak.

Last summer I spent a couple of days with him in the country, and being away from the whirl and rush of the town, we indulged in many simple recitals of life and its accompanying mysteries. I asked him toward what goal his work tended. "What," said I, "do you consider a nice wind-up?" "Well," said he, "you know we build our air castles differently after we get on a little in years." "For example," he continued, "I used to think that noth-

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ing short of a pretentious mansion would satisfy me, whilst now, my wife and I both find ourselves indulging in a comfortable, but artistic bungalow, wherein I may work a little, dream a little and live a lot. You know (and here I knew he was getting off something on me by the way he looked) a photographer develops a lot as he grows older and doesn't try to get so much over the plate as he used to."

The Gross Lifeograph begins to look mighty good and as a commercial, mechanical photograph, it will make considerable of a stir in the art world.

A Note of Warning Struck by "The Photographic Dealer," a British Publication

"**A**T the time the Baker & Rouse Proprietary, Limited, became allied to the Kodak Company, writers pointed out that it was illegal; that laws had been framed to protect the country from the operations of Trusts, and appealed to senators to see that these laws were enforced. Reading these articles, we were hopeful that enough had been said to insure the freedom for photographic traders which they had been accustomed to enjoy, but what do we find is the case to-day? Although the newspaper containing the anti-trust articles bears date in May, 1908, it appears that within two years the objectionable methods and repulsive tactics which caused a revolt among British dealers seven years ago, are being attempted on Australian dealers, namely, 'if you want to stock our goods, you must not sell others, etc., etc.'"



YOU will probably take some "snow pictures" this winter or other photographs under the bright winter sun. Do you know exactly what timing and lighting is necessary for best results under these conditions? To a certain extent perhaps, yes. But only long experience and keenest judgment of light will enable you to gauge aright in every case, especially in outdoor photography, either winter or summer.

For these reasons you should use the film that has sufficient speed and latitude to compensate for ordinary miscalculations in shutter or timing. You should use

ANSCO Film

This film will give clear definition, transparency in shadows and a balance of color tones not possible heretofore without special orthochromatic apparatus. It enables the amateur to attain a new standard in artistic photography.

ANSCO film is made in sizes to fit any film camera. It is easy to handle, non-curling, and offsetting of numbers is prevented by the perfectly non-actinic black paper and properly-prepared emulsion. A valuable handbook on Film Photography will be mailed free on request.

AnSCO Company,

Binghamton, N. Y.

The label on a box of plates is thrown away with the cover, but the QUALITY it represents must be IN THE PLATES themselves. It's only when this quality equals every claim suggested by the label that the latter has any value.

THE HAMMER LABEL stands for QUALITY, and *Hammer Plates* possess it, every time. Their strong points are speed, latitude, freedom from fog and from tendency to frill.



*Hammer's little book, "A Short Talk
on Negative Making," mailed free.*

Hammer Dry Plate Company

Ansco Building
129-131 West Twenty-second Street
New York City

Our Branch Offices, Wholesale Distributors, and Where Located

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SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE & JAMES

617 W. Jackson Boulevard, Chicago

Portrait



B. C. GOLLING
St. Paul, Minn.



The Doctor

“Cykology” in this p i c t u r e

The Cyko print reproduced above
is explained in the following letter:

Wahoo, Neb., Oct. 17th, 1910.

The ANSCO COMPANY
Binghamton, N.Y.

Gentlemen: Just thought I would let you know that I captured the Gold Medal, First Prize in the Genre Class at the Nebraska State Photographers Convention two weeks ago, on one print made on Professional Cyko Buff paper, against others made on platinum by some of our best workmen in the state. This was the only picture I had at the convention, but it was enough to carry away the Gold Medal, and for which I certainly give Cyko much credit. I have used Cyko all season and have time and again compared it with other developing papers and know positively that “Cyko” has them all beat.

Should you wish a copy of the Prize-winning picture, I'll be glad to furnish you with one, and if you can use these few lines to any advantage, you are at liberty to do so.

Yours for success,

F. G. KARLSON

AnSCO Company, Binghamton, N.Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOG-
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company

BINGHAMTON, N. Y.

No. 9

January, 1911

Vol. 2

Quality

THE most intangible, yet the most potent and evident thing in the world in connection with photographic sensitized products is quality. The average pair of human eyes can spot quality in a piece of silk, a pair of shoes, etc., but how to spot quality in photographic papers, for instance, would stump some printers to explain—masters of the craft though they may be.

Quality is recognized by degrees—by a process of sensing as it were; by comparison—not of one set of prints from the same negative but from a succession of prints from many negatives and under all sorts of conditions. A print by itself may look good—it may be all-satisfying, but place it next to a print on Cyko from the same negative and it is immediately rejected because the Cyko print will reveal to the printer what he did not know was in the negative—the *quality in the Cyko print is so evident that the world instantly sees and admires it,*

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yet to analyze and explain the reason for this quality would involve the recital of apparently a lot of insignificant details. "Trifles," some may exclaim, but as Opie, the eminent English painter, once rejoined, "True, but please remember that trifles make perfection, and perfection is no trifle."

Enlarged Negatives

QUITE a number of processes have appeared in the journals of late concerning the making of enlarged negatives. They are all apparently based on the process which I gave about twenty years ago to one of the Western National Conventions. Each one has tried "variations" which, to my mind, is a departure from the methods through which we would accomplish the very best results. The old process, which I worked over half a century ago and which has been in very common use ever since, is to make a *contact* positive from the small negative and from that small positive make an enlarged negative. The process given out at Milwaukee by me was to make the positive the *full size of the proposed enlarged negative*. The first criticism of this will be that it is more expensive. What of it? "There is an economy that runs to waste." The extra cost is simply *one* large plate.

Having obtained a thoroughly good positive, slightly veiled in the high lights and full timed in the shadow, the amount of improvement here possible is almost incredible. My method was to carefully retouch this negative, modeling up the high lights, sometimes covering the shadows a little and putting the lights and shadows with knife or pencil to any degree desired. When complete you have about as fine a result on the glass as it is possible to obtain by any method, either on glass or paper.

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When this positive is thoroughly finished the negative should be made by super-position, that is, put in contact with a sensitive plate in a printing frame and then exposed to the light. The light should always come from a *point* in order that the rays may be parallel, and in case of a want of absolute contact, the negative would still be sharp.

I have made a great many life size negatives and smaller, and in every case it would be impossible for any expert to declare that they were not taken direct from nature. The original negative should not be retouched. It will be apparent to any experienced photographer that a *much better* negative can sometimes be made than the original negative. The original may be hard. If so, by a slight over-exposure and careful development the positive will be soft and delicate. On the other hand, if the negative is too soft a brilliant positive can be made by a slight under-exposure and full development, giving a very soft result in the finished negative.

I hope that the idea of economy—the saving of one plate—will not stand in the way of what I have demonstrated for many years to be the very best process of making enlarged negatives.

GEO. G. ROCKWOOD.

A Pitiful Letter from a General Sales Manager

THE General Sales Manager for the Company who a year ago purchased an Independent paper plant for the sole purpose of controlling the professional photographers, now suggests, over his own signature, that the decrease in consumption of the brand of paper they bought

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might be due to the paper not being satisfactory. Here goes the letter:

"Dear sir:

"In looking over our records of your purchases during the past season we are very much disappointed to note that your purchases of paper have been very small, and understanding that you are a large consumer of photographic goods, it has occurred to us that possibly our products *have not been found entirely satisfactory*. You evidently have not found it to *your interest* to use ——— paper for your work, but we should think that it would be to your advantage to do so for the reason that we are making an exception to you by allowing you the *regular trade discount* on ——— paper in professional sizes.

"It has always seemed to us that any dealer handling our products and offering them for sale to his customers should have confidence enough in them to *adopt them exclusively for his own use*."

But, he does not, Mr. General Sales Manager, because the paper the photographer uses for his own work must be the best, as his reputation depends on it. He may be willing to sell it, but not to use it. The recipient of the above letter uses CYKO.

[We substitute dashes for the brand of paper, which is the only change we have made in the original letter we hold, because we do not wish to knock, but to enlighten the photographer whose interest is at stake.—ED.]

Cyko Sepia Tones

THE Cykologist, Frank N. Leache, is very insistent on his method for obtaining Sepia tones and writes that photographers fail in some instances to get the best results by ignoring several material requirements as follows:

The black-and-white print must be decidedly warm in tone by adding sufficient bromide to the developer—double the quantity given in the instruction sheet formula. Prints should be strong but not

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overtimed. Mr. Leache recommends two different developers, one for hard negatives and the other for soft negatives. Here are the formulæ.

Developer for hard negatives :

Water	40 ounces
Metol	20 grains
Hydrochinon	40 grains
Sulphite of Soda (anhydrous).....	1 ounce
Carbonate of Soda (anhydrous)....	½ ounce
Saturated Bromide.....	from 20 to 60 drops

Developer for soft negatives :

Water	40 ounces
Metol	15 grains
Hydrochinon	60 grains
Sulphite of Soda (anhydrous).....	½ ounce
Carbonate of Soda (anhydrous)....	½ ounce
Saturated Bromide.....	from 40 to 80 drops

The toning bath, according to the Leache formula, is as follows :

Dissolve individually and thoroughly in cold water the following :

Water	128 ounces
Hypo-sulphite of Soda.....	16 ounces
Powdered Alum	4 ounces

Dissolve separately :

30 grains of Nitrate of Silver in one ounce of
spring water or distilled water.

When this is dissolved add to the above Hypo Alum solution.

The toning bath is then placed on a stove and heated up to 120°. The prints are then placed in the bath face up, continually rotating them from bottom to top. This bath will in time become exhausted and then will produce purple brown tones. This is overcome by adding more of the Hypo Alum solution until you reinstate its strength. This bath

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can be used continuously and, according to Mr. Leache, produces the best Sepia results on BUFF CYKO.

For the CYKO white papers Mr. Leache uses the same method, only decreases the quantity of silver to twenty grains instead of thirty.

The Originator of the Hypo-Alum Sepia Bath

IN view of some mendacious statements made by "Stereoscope," Mr. John Inglis, 159 West 23rd Street, New York city, under date of November 24th writes us as follows:

"In the current number of PORTRAIT I read an article which leads me to believe that there has been some controversy as to who was the discoverer of the Hypo-Alum bath for toning prints to Sepia. It seems from this article that 'Stereoscope' (whoever he may be) claims for his 'Master' (again, whoever he may be) the credit of this discovery. I notice also that you state that his claim is not true. I do not know to whom in your mind the credit may be due—but I always thought, up to this writing, that it was universally conceded that my father, the late James Inglis, was the real discoverer of that process. In the early years of the use of the Hypo-Alum bath it was used only for the toning of Bromide enlargements. The first or earliest use of the process was made by him when he was manufacturing Bromide paper in Rochester, N. Y., about 1889, and the first public demonstration of Sepia enlargements toned in this manner was in our exhibit at one of the Annual Conventions held either in Detroit or Buffalo, I forget which city, in '90 or '92, and many of the older photographers will remember the furor that exhibit created—and from that particular exhibit can be traced the very great demand for 'Sepias' that has since been in this country. This is going back some, and if anyone can show or prove use of that process earlier than these dates, then to such person belongs the credit of discovery."

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Cyko Portrait by the Haynes Studio, St. Paul, Minn.

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The Same Story from all Sections of the Country

THE superiority of Cyko over the other developing paper is so surprising to some of the leading studios who have held fast to Platinum and Carbon, that they cannot refrain from writing us to express their delight in being able to procure exactly the kind of paper that everyone has been hoping and looking for. It is certainly very encouraging to us to get such letters of commendation, for they are an incentive to our Experimental Department, which is continually working to give photographers exactly what they need. The last acknowledgment is from the well-known Launey Studio of Savannah, Ga., which writes as follows:

"We have recently changed from Platinum to developing paper and you may be pleased to know that in our opinion your PROFESSIONAL CYKO is the finest paper ever placed on the market, and will say that we did not decide in favor of Cyko at random. It was a matter of competition. Your Mr. Van Gilder made two lots of 11x14 prints and the demonstrator for the other paper two lots of prints from the same negatives. Cyko prints were so much better in tone, especially Sepias, that we placed Cyko prints in our street case and exhibited them as samples in our reception room. We have removed the prints made on the other paper and replaced our specimen prints throughout with Cyko prints. The tones on the other developing paper are so yellow that there is no room for comparison with Cyko Sepias. We have placed an order with the Southern Photo Material Company for a sufficient amount of Cyko paper to carry us through our entire holiday season.

"You may publish this letter as we are pleased to find that we can obtain our material for printing from more than one source and, at the same time, get quality and gradations heretofore unknown to us on any developing paper."

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Cyko Portrait by the Haynes Studio, St. Paul, Minn.

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The Photographers' Association of America Out Gunning for the Itinerant Photographer

WE are in receipt of a letter from the Treasurer of the Photographers' Association of America, Mr. L. A. Dozer, of Bucyrus, Ohio, which reads as follows:

"I enclose a copy of petition addressed by the Photographers' Association of America when assembled in Milwaukee last July. These petitions are ready for distribution and upon request to the treasurer, L. A. Dozer, will be mailed to the members of the P. A. of A. whose dues are paid for 1910, or to any member in good standing in any of the affiliated associations. If an applicant is not a member of the P. A. of A. but a member of any of the affiliated associations, a receipt from his state treasurer for his 1910 dues should accompany the request. Receipt will be returned with petition. After these petitions are signed by as many local photographers as will sign them, they are to go to the city council for action.

"I trust you will give this matter publicity in the next issue of your publication, and oblige,

"Very truly yours,
"Photographers' Association of America
"by L. A. DOZER,
"Treasurer."

The official petition which is addressed to the Honorable Mayor and Board of Aldermen of the Common Council of the city in which the petitioner may be located, reads as follows:

"The professional photographers of the United States and Canada in convention assembled, hereby petition your honorable body to pass an ordinance placing a license upon all itinerant, transient and non-taxpaying photographers and picture agents, thus creating a revenue for your city and at the same time protecting your home photographers who are tax payers from ruinous and demoralizing competition."

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The petition is endorsed by the executive board of the P. A. of A., namely: A. T. Proctor, G. W. Harris, Ben Larimore, J. H. C. Evanoff, and Leonard Alfred Dozer.

Make Your Printing Room Efficiency 100%

“**P**ASS this magazine over to your printer” was our suggestion in our last issue. We wish to harp once more on this point.

Your printer is too important a man in your studio to be overlooked. He should know as much or more than you do. Our suggestion was not made at random; it was prompted by the sum total of wisdom extracted from many letters received from printers and Cykologists all over the country. The following letter from a well-known photographer of Upsala, Minn., shows the value of PORTRAIT to the men behind the guns:

“Upsala, Minn., October 6, 1910.

“AnSCO Company,

“Binghamton, N. Y.

“Gentlemen:

“I take pleasure in writing you what success I have had with CYKO. First trial convinced me of CYKO's superiority—it beats them all. No. 6 surface was given a trial for sepias, toned in hot alum bath as per directions in PORTRAIT of last June. The tone was a beautiful Van Dyke brown and not one print went to waste.

“The little magazine PORTRAIT is splendid; every number contains something new. In other words, to use CYKO Paper and to read PORTRAIT spells SUCCESS. I have received PORTRAIT for some time and each issue is hung in the *printing room on a bill hook*. The formulæ devoted to the manipulation of CYKO are worth reading and keeping.

“Congratulating you for your excellent paper and magazine,

“Very truly yours,

(Signed) H. G. RYNDHOLM.”

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Again the Question of Cyko Sepia Prints

The Cykologist, Murray Brown, operating in Minnesota, requests us to print the following notes in regard to the hypo alum bath which he claims some photographers do not quite understand:

"The more silver used in the hypo alum bath the colder the tone, or in other words, more pronounced will be the chocolate tint.

"The less silver used the warmer the color of the print. For sepias I expose my print so it will take $1\frac{1}{2}$ minutes to develop.

"If the hypo alum is brought to the boiling point a sepia print of the van dyke brown order will gradually change back to a chocolate.

"In making up a new hypo alum bath to be added to the old the same amount of silver should be added to the solution as was used in the old bath."

A Vote of Thanks for Cyko

F. R. Kough, Secretary of the F. & W. Photographic Society, Section 5, P. P. S. of Pennsylvania, writes us that the Society he represents has extended to the Ansco Company a vote of thanks for the demonstration of Cyko Paper made by the Cykologist, Mr. W. P. Etchison, at the meeting which was held at Latrobe, November 10, 1910. Mr. Kough adds, "Mr. Etchison made some beautiful prints and I feel it will give Cyko a boost in this section."

We appreciate this courtesy of the F. & W. Photographic Society, and also the evident personal interest of Mr. Kough in the success of Cyko.

P o r t r a i t

Cyko Increases the Studio Income 50%

Read the following letter. It tells how it does it for one of the leading studios in the country. It will do the same for any other studio.

STUDIO
245 E. AVENUE
2ND FLOOR
NEW YORK

F. JAY HAYNES
PHOTOGRAPHER

BRANCH
YELLOWSTONE
PARK

St. Paul, Minn. Nov. 8, 1910.

Mr. A. C. Lamotte, Sec'y.,
Anso Company,
Binghamton, N. Y.

Dear Sir:-

I am sending to you, under separate cover, two 12X17 Prints on Cyko, The King of All Papers.

I had formerly tried different developing papers but always failed to get the results that pleased me. But after giving Professional Cyko a trial last spring, I was most agreeably surprised.

For brilliancy, warmth of tone, gradation and latitude, I must say there is nothing that can equal it, today. I have used it exclusively since the convention. The result, better Prints, better pleased Customers and at a price from one-fourth to one-half more than we were getting before.

Yours truly,

J. H. Bull
Superintendent
Haynes Studio

P o r t r a i t

Our Cover Portrait and the Hall of Fame

PHOTOGRAPHERS visiting St. Paul will find it a great privilege and a pleasure to meet Mr. B. C. Golling, whose portrait appears on the cover of this issue. The genial Golling, who has been elected chairman of the Entertaining Committee of the next annual convention of the Photographers' Association of America, will certainly outdo his natural courtesy in welcoming photographers to the great convention of 1911. It was indeed largely through his effort that St. Paul was selected for the next greatest photographic event.

In spite of the push, energy, and keen competition which is everywhere in evidence in the Northwest, Golling has gradually fought his way to the front within the last ten years with such success that today the fraternity at large accords him the place which is his by right, as one of the leading photographers of the country.

His St. Paul studio sets the pace in many ways, due to his open mind, ever ready at all times to receive new impressions and suggestions, and nothing shows this better than his patience and kindness towards capable demonstrators, who are always eager to call on him, not only in St. Paul but also at his other studio in Minneapolis, where his able associate, Mr. Louis Hesse, conducts the business with the same ability, tact, and alertness.

AnSCO is the Doctor and Cyko the Remedy for Photographers

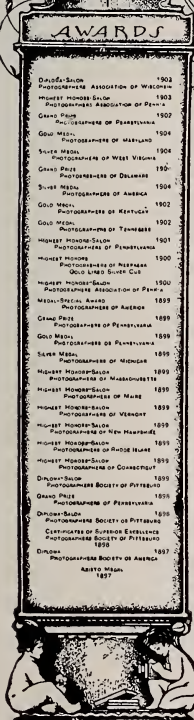
Mr. C. L. Venard, the well-known photographer of Lincoln, Ill., writes:

"Dear Doctor:

"I was troubled with dyspepsia, backache, headache and grouch until your Cykologist came along and recommended Cyko at the rate of one large dose each week. It works O. K. and I am feeling fine, but I think I will have to increase the doses in size from week to week.

"Wishing Cyko and the AnSCO Company every success and a prosperous 1911, I am, etc., etc."

Portrait



AWARDS

Diploma-Salon	1903
Photographers Association of Wisconsin	
Highest Honor-Salon	1903
Photographers Association of Pennsylvania	
Grand Prix	1902
Photographers of Pennsylvania	
Gold Medal	1904
Photographers of Maryland	
Silver Medal	1904
Photographers of West Virginia	
Grand Prix	1900
Photographers of Delaware	
Silver Medal	1904
Photographers of America	
Gold Medal	1902
Photographers of Kentucky	
Gold Medal	1902
Photographers of Tennessee	
Highest Honor-Salon	1901
Photographers of Pennsylvania	
Highest Honor	1900
Photographers of Nebraska	
Gold Lined Silver Cup	
Highest Honor-Salon	1900
Photographers Association of Pennsylvania	
Medal-Special Award	1899
Photographers of Russia	
Grand Prix	1899
Photographers of Pennsylvania	
Gold Medal	1899
Photographers of Pennsylvania	
Silver Medal	1899
Photographers of Michigan	
Highest Honor-Salon	1899
Photographers of Massachusetts	
Highest Honor-Salon	1899
Photographers of Maine	
Highest Honor-Salon	1899
Photographers of Vermont	
Highest Honor-Salon	1899
Photographers of New Hampshire	
Highest Honor-Salon	1899
Photographers of Rhode Island	
Highest Honor-Salon	1899
Photographers of Connecticut	
Diploma-Salon	1899
Photographers Society of Pittsburgh	
Grand Prix	1899
Photographers of Pennsylvania	
Diploma-Salon	1899
Photographers Society of Pittsburgh	
Certificate of Superior Excellence	
Photographers Society of Pittsburgh	
1899	
Diploma	1897
Photographers Society of America	
Artist Medal	1897

THE *Ansco* STUDIO

347 FIFTH AVENUE

PITTSBURG Dec. 5, 1910.

The Ansco Co.,
 Binghamton, N. Y.

Gentlemen:-

After giving Professional Cyko a thorough trial in both Black and Sepia, by the Hypo-Alum process have come to the conclusion it has no equal this side of carbon for Sepia work.

I believe every photographer who is after the very best and wants an exact reproduction of his negative will no doubt have to come to Cyko for the print of quality.

I have discontinued Platinum, and am now using Cyko exclusively for my Christmas work.

With best wishes for your continued success.

Yours very truly,

A. Posner

Ansco Film selected by experts at a photographic convention



Original size 8 inches by 8 feet (Impossible to reproduce)

The group of photographers in convention
assembled reproduced above was made on

"ANSCO" Film

by the well-known photographers, A. C. Johnson & Co. of Minneapolis, Minn. It is the best outdoor group picture that was ever taken at any convention of the Photographers Association of America. The negative shows wonderful chromatic values and clearness. It is such a rousing endorsement of Ansco Film that the manufacturers of the ordinary film tried to duplicate the group. The result of the attempt was never shown.

*See that your camera is loaded with
Ansco Film. Accept no other.*

Ansco Company, Binghamton, N. Y.

What's In a Name? Only What it Suggests

The name "Hammer" suggests—first, last and always—Photographic Dry Plates of the HIGHEST EXCELLENCE. Plates made on honor and everywhere noted for their speed, uniformity, latitude of exposure and all-round good qualities. It's not the name that makes the plates good, but the plates that make the name famous.



*Hammer's little book, "A Short Talk
on Negative Making," mailed free.*

Hammer Dry Plate Company

Ansco Building
129-131 West Twenty-second Street
New York City

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY

AnSCO Bldg., 129-131 W. Twenty-second Street,
New York City

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

171 Second Street, San Francisco, Cal.

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

632 Vine Street (Provident Bank Building)
Cincinnati, Ohio

ANSCO COMPANY

30 Wellington Street, West, Toronto, Ont.

ANSCO COMPANY

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

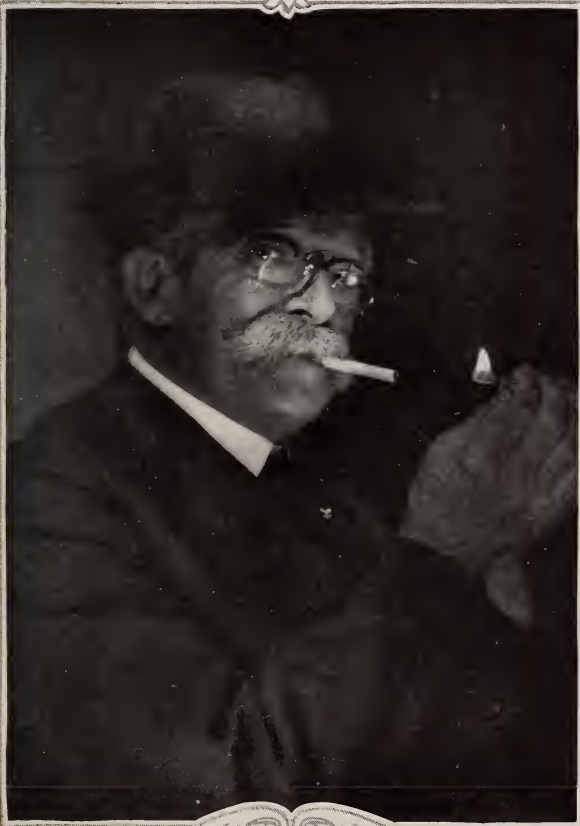
BURKE & JAMES

617 W. Jackson Boulevard, Chicago

WOODARD, CLARKE & CO.

Portland, Ore.

Portrait



O. Pierre Havens
Jacksonville, Fla.

The Studio Outfit

Used by Commodore Steffens, Pirie MacDonald and all those who know



Greater New York Outfit

Cameras for the Professional

Is a book now on the press which will interest you

AnSCO Company, Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

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BINGHAMTON, N. Y.

No. 10

February, 1911

Vol. 2

The Buying - Direct Habit

IT may seem like an exaggeration, but it is true nevertheless, that some photographers feel demeaned to the point of becoming offended if a manufacturer suggests that he patronize the local dealer instead of buying direct from the factory, when in reality it is more convenient for him to buy near home. By buying from his local dealer he adds to the commerce of his community; he increases the number of bread earners; he multiplies the wealth and helps to build those local resources on which his own studio depends for a profit—to say nothing of the convenience of having a large depot for photographic goods of all kinds on which he can depend to secure at a moment's notice anything that may be needed. The moment that the manufacturer undertakes to sell direct to the consumer he must increase the number of hands to handle the business, such as stenographers to care for a multiplicity of letters, order clerks to care for the orders, shipping clerks to care for the ship-

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ping, billing clerks to do the billing, etc. It costs the manufacturers a large percentage to handle the business direct, so that they save nothing, and if they sell their goods to the consumer at the same price as they would a dealer they must either lose money or the quality of their goods must be sacrificed to lower the manufacturing cost. The latter is undoubtedly what happens as no one is in business for his health.

The eagerness of photographers to buy direct from manufacturers is due no doubt to the methods existing in the distribution of photographic supplies, owing to the oppressive restrictive policy of the so-called Photographic Trust. In the first place the prohibitive restrictive policy was the outcome of an absolute monopoly, and as the dealer could not sell anything except that which the Trust told him he must sell, the price to the consumer, even if excessively high, was not to be considered. It was not a case of right but of might. When Independent manufacturers commenced to make good goods they could not distribute them through the dealer because the dealer was not permitted to handle them, hence the manufacturer was forced to go to the consumer direct, and to offset the great convenience of being able to buy as required locally, the manufacturer had to make inducements as to price to the consumer, and they were indeed inducements as compared with the artificially boosted prices of the controlled dealer. As the Independent manufacturers grew stronger and by degrees Independent dealers were established, the price quoted to the photographer direct, which was a net figure, became the list, and on top of that a margin of profit had to be given the Independent dealer so that he could pay his expenses, such as living, rent, clerks, interest on capital in-

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vested, etc., all of which was needed to take care of the consumer who could not satisfactorily and quickly do business direct.

In conformity with this trade evolution, and in order to carry out the necessary policy of selling through dealers, the Ansco Company fixes its list price which, *quality considered*, is as low as if the consumer bought Trust goods direct at dealers' prices, and then provides a working margin of profit for the dealer, which is a part of the overhead or selling expenses of the business, as much so as salaries to the salesmen, demonstrators, etc. *The dealers' profit therefore comes out of the Ansco Company, not the consumer*, and under those circumstances surely the consumer should have no objection to favoring his local dealer who is a necessity to him in a direct way, and indirectly as one of the many factors contributing to the wealth and wellbeing of his town.

The Sepia Personal Note is Struck by the Cykologist "Rosey"

"Mr. A. C. Lamoutte,

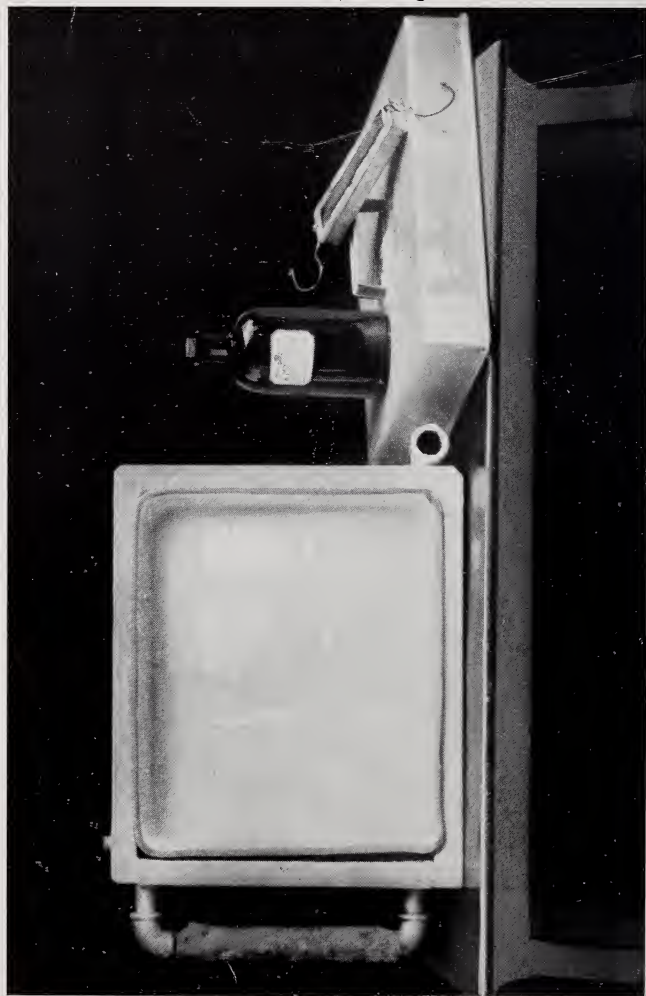
"Binghamton, N. Y.

"Dear sir:

"I have read at different times articles in PORTRAIT concerning sepias. While they are all good I think I have the only way, not in a bath but in a contrivance. As far as the hypo alum bath goes—I have tried them all, and while I find them all about the same, give me the one made up cold, as it works faster than the rest and you can't beat the color. Furthermore, it is like Mr. Leache says—'You can make sepias while they wait.' But I can beat that a mile with my contrivance. It is like cascade— it works while you sleep.

"I am sending you under separate cover a print of this contrivance. I ran across this in the little town of Medford, Wis. J. E. Dake, the photographer there, is the

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A

A. End plate on which to hang Alcohol Lamp.

B. Alcohol Lamp.

C. Cover.

P o r t r a i t

father of this invention. When I saw it work I at once had his tinner make one for me. It is made with a false bottom; you fill it with hot water, then put a little water in the pan and then your tray with the hypo alum in that. Put prints in face down, or start your lamp or heat of any kind under the plate at the end, and when the bath is hot put prints in face down. Put on the cover and go about your work. In ten minutes take out your sepias complete and put in another lot.

"You see it is built on the same plan as a hot water heating system, and the heat under the plate drives the water around and it never gets hotter than 110 degrees. It is the best and simplest way for making sepias in a one-man studio I have ever seen. I use it for demonstrating right along.

"Well, to make a long story short, a fellow is simply there 'with bells on' when it comes to sepias. Sepias do not scorch in this machine, and by working them face down one does not have to sponge them off as it does away with the scum which usually collects.

"I had a telephone yesterday from Mr. E. He had bought a bunch of Cyko some time ago and wanted to start on it so his man 'phoned me to come down and give him a lift on it. I spent most of the day with him and we sure turned out *some* sepias. Mr. E. is one of the biggest consumers in the State and I think I can tell you some good news concerning him in a few days.

"Yours to hop on 'em like a hen on a hot Johnnie cake
in 1911, "ROSEY."

Don't Miss Penn's Biggest, Brightest and Best Convention

THERE will be much that is worth while for photographers to see at the Pennsylvania Convention which will be held in Philadelphia March 7, 8 and 9. Edwin H. Cooper, Secretary, is showing great activity and will leave nothing undone to make the occasion one of the most interesting and instructive photographic meetings of the year.

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Correspondence from which Some Others May Profit

THE well-known photographer of Pollock. Mo., Mr. T. T. Peek, who like many others takes great interest in PORTRAIT and takes advantage of the suggestions made therein—most of which suggestions and teachings are the outcome of practical experience gathered by Cykologists who have entrée to the best galleries in the country—writes us as follows:

“Your little paper PORTRAIT has been coming to me regularly for some time and to say that I think a great deal of it would be putting it very mild, for through it I became acquainted with PROFESSIONAL CYKO. I now wish to ask a question or two. On page 7 of the December issue of PORTRAIT is given a formula for Soft Developer, also one for Hard or Contrasty Developer. Is it possible for one to mix a quantity of each developer and then when printing mix the two in the necessary proportion to fit the negative? Also another question—Can you tell me how to mount Cyko prints on glass paper-weights? I have some orders of that kind to fill for Christmas but do not know how to mount them.

“For the benefit of those who are not situated convenient to the electric current or those who find the price excessive I will give my method of printing Cyko. I purchased of the American Gas Machine Co., Albert Lea, Minn., one of their gasoline vapor lamps for \$10, and to use it I just set it on a table or chair in front of my dark-room window but on the outside of the darkroom. I take out the ruby and orange glass and put in a ground-glass, tack some blocks of wood on the inside to hold the printing-frame in position, and then just above the window tack a thickness or two of orange colored cloth (around top only). I then slip the frame between cloth and window to make the exposure. This makes a good, safe handy light at a small outlay.”

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Our Answer

With reference to the article in the December issue of PORTRAIT will advise that if these two Developers are mixed one with the other, the advantages of each are neutralized so that once more a normal developer is formed. The reason for this is that in one formula there is a preponderance of sulphite of soda, and in the other there is an excessive amount of carbonate of soda.

A more practical method of obtaining contrast or softness as desired or required, is to add the chemicals in dry form to the developer; for instance, if prints appear too contrasty some metol is added to the developer. It is difficult to give any definite quantity but if it is added by the aid of the point of a pen-knife you will not add too much at a time. The same method holds good if prints are lacking in contrast, only that hydrochinon is added to the developer instead of metol.

To mount CYKO prints on glass paper-weights proceed as follows: Soak about two ounces of soluble gelatine in cold water until soft, then add sufficient boiling water to make a fairly thick solution. Do not omit to stir vigorously while adding the boiling water. When the gelatine is thoroughly dissolved filter it through cheesecloth or muslin into a clean dish which you stand in another dish filled with boiling water so as to keep the gelatine solution at about 100° Fahrenheit. Clean the paper-weight thoroughly and immerse a Cyko print in the gelatine solution and when well soaked (about three minutes) lift the print out and lay quickly on the paper-weight and at once squeegee into contact. When dry the print can be trimmed with a sharp pen-knife.

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Drying Method for Cyko Paper Used at the Golling Studio, St. Paul, Minn., and at Other Studios

TAKE corrugated board 22 inches wide and about 10 yards long. A length of stove-pipe is then wrapped in paper, so as to prevent rust, with the beading cut off to make it more easily rollable. The corrugated board with the corrugated side outward is covered with a very heavy, smooth wrapping paper; on the wrapping paper is placed unbleached muslin; on the muslin the prints are placed face down, either lengthwise or the short way according to the curl desired. Roll blotter 19 inches wide is then placed over the prints and the entire combination rolled up, tied with a string or strap. It is placed on radiators without anything between so that heat is allowed to penetrate evenly.

The Golling Studio however, has just completed a drum which is made 30 inches square and 3 feet high, reaching to the floor with a door on one side and just above the floor an ordinary glass plate is placed under. Seven inches from the floor a pan reaching to the edges of the drum is merely dropped into the drum and supported by brackets; this pan is perforated with several $\frac{1}{2}$ -inch holes. Directly above this a second pan of the same style is placed 3 inches higher, preventing thereby the prints or rolls from coming into contact with flame, through which also certain protection is to be had by placing a tin plate directly over the flame. The two pans create an even distribution of heat so that prints will not dry too rapidly. A perforated cover to this drum enables the steam to escape.

Prints are first partially dried by the blotters

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Cyko Portrait by Melvin H. Sykes, Chicago

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so that they may not be too wet when placed in drum so as to prevent as much steaming as possible. The small prints are placed in the rolls first and the larger ones last so that the curl given to the large prints is less than that given to the small ones.

Hypo Alum Toning Bath a la C. H. Anthony Causes Divers Opinions Among Cykologists

"Cold Water 80 ozs.
Hypo 16 " "

Then take water, 1 ounce, and nitrate of silver, 20 grains; dissolve the silver thoroughly then add water and ammonia drop by drop until this solution is perfectly clear. The first addition of ammonia will turn the solution a muddy brown color but keep on adding the ammonia, stirring vigorously until this precipitate is entirely redissolved and the solution becomes clear. Then add this solution to the water and hypo. Further, dissolve in 1 ounce of water 40 grains of iodide of potassium and add to the whole. Then add powdered alum, $3\frac{1}{2}$ ounces, and heat the entire bath to a boiling point or until sulphurization has taken place, which is shown when bath has a rich yellow, creamy color.

For toning heat the bath to about 120 degrees. At this temperature prints will tone in about 30 minutes. Prints cannot tone too far as they will tone to the proper point and then stop.

To insure even temperature when heating bath it is best to use a sort of double boiler arrangement having one tray a little larger than the other, the larger one, partly filled with water, placed directly over the heat. It is also necessary to sponge vigorously the face of each print after washing to remove the alum sediment which adheres. If this is not

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Cyko Portrait by Melvin H. Sykes, Chicago

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done the print, after drying, will be smudgy and will lack in brilliancy.

[The Cyko Experimental Department has tested the above formula and it works entirely satisfactorily. The more iodide is added to the bath the colder the tone, and the more apparent becomes the yellowish tinge which the majority of photographers wish to get away from. Mr. Anthony, in answer to a criticism from our Experimental Department concerning the yellowish tinge, writes us as follows: "There are some photographers who like a little yellow in their prints which your experiments prove can be obtained with a greater or less amount of iodide, but not to such an extreme degree as tones often obtained with the redevelopment process." Mr. Anthony contends that the above sepia toning bath produces greater brilliancy and transparency in the deep shadows, and that the tone of the deep shadows is more thorough and absolute. Mr. Anthony further contends that there are some negatives which have a tendency to produce purple tones with the regular hypo alum formula, and this is entirely obviated with his formula and the addition of iodide.—Ed.]

The Question of Photographic Paper Surfaces

MANY photographers do not know that manufacturers of raw paper with a slight grainy surface have not yet found an absolutely dependable way of producing every time the identical surface texture. One run of paper can only approximate as closely as possible the one previous, but can not be absolutely the same, or appear so to be, when both are compared closely. Those photographers who do not know this sometimes blame the sensitizer and imagine that the raw stock is different from that which they had before.

When it comes to glossy or semi-glossy surfaces it is quite easy to keep the surface exactly the same, but when dealing with rough or medium rough surfaces, the problem is one of approximation only.

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The raw paper employed in the manufacture of all the different grades of Cyko is made by one of the oldest paper makers in Europe and admitted to be the leaders to-day. A higher price is paid for the raw stock used for Cyko than for any other, and while the surfaces of Cyko are more uniform than those of any other brand of photographic paper, yet at times there is a slight variation in the rough and medium rough surfaces. There is also at times an apparent difference in weight of the stock, although in reality there is no such difference. The weight is always the same but as no means has yet been invented of accurately determining the pressure of the calendering machines, through which the paper is passed in order to give it the necessary hardness, the calendering machines will give a little more pressure one time than another and that gives the impression that the paper is lighter, when in reality the weight per yard or meter is the same.

The Editor's Talisman

I N the June *Photo-Era* the editor told the story of the talisman—the Ansco coin presented to him at the Rochester Convention, last July, 1909—and how it never left his person except during his nocturnal rest. Well, that little token played a prominent part in a singular adventure not long ago. After partaking of a light repast with a friend at a down-town hotel-café, after the theater, one evening during October and before the end of the photo-engravers' strike, the editor quietly slipped a half-dollar into the waiter's hand instead of leaving the fee on the salver, as is customary. A few days afterward he missed the coin from its usual place, viz: the right-hand trouser-pocket. Every search to recover it proved futile. It was gone, irre-

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trievably lost! Although far from being superstitious, the editor felt just a bit disturbed as he had become greatly attached to the pocket-piece.

Nearly everyone has heard of the grass-crop in a certain western state which was so poor that the grasshoppers got lame jumping from one blade of grass to another. My case was not quite so bad as that, although my legs were giving out, caused by dodging recklessly-driven autos, rushing fire-engines and flying patrol-wagons—all because I was without that pocket-piece, my talisman. These constant hair-breadth escapes were sapping my vitality and, in order to recuperate somewhat, I arranged to pass an evening at the "Brindisi," a popular Italian restaurant, having great faith in the vitalizing properties of a savory *Costoletta alla minuta* and a *mezza bottiglia* of *Asti spumante*. There I found several other congenial spirits—noted camerists—Adams, Peabody and Appleby, all apparently expecting me. It was impossible not to mention our hobby, and soon technical terms and names of materials filled the immediate atmosphere. At the sound of the word "Ansco" the proprietor, who was standing not far away, ready to approach and greet us, quickly advanced and, fixing his great black eyes upon me, he said politely: "*Mi scusi, signore, ma questa parola 'Ansco' none é Italiano; possibile fotografico.*" Then he explained that from his chef, who had gotten it from a waiter in a down-town hotel-café, he had received a large, mysterious copper coin, seemingly Italian or Spanish. On one side was the strange word "Сѣко," and on the other the portrait of a middle-aged man named "Ansco Film." "*Ecco lo,*" and with this he put his hand in his trouser-pocket and produced—my talisman. —*Photo-Era.*

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Our Cover Portrait and the Hall of Fame

EVERY one will recognize the portrait of O. Pierre Havens on our cover this month, the prominent photographer of Jacksonville, Fla., who at one time was very prominent at the annual conventions of the Photographers' Association of America, which accorded him for three consecutive years the first prize.

He is a native of the State of New York and was born at Ossining in 1838. When quite a young lad he engaged in the photographic business and ever since has devoted all of his time to his chosen line of work. It is to be regretted that Mr. Havens no longer takes the same active interest as formerly in National Conventions, for his work is clever and in numerous ways he made his influence felt.

Mr. Havens, the same as the majority of the leading photographers of the country, is a user of Cyko Paper—a sign that he still keeps to the front and does not propose to relinquish his lead as the popular photographer of Jacksonville.

It is recorded in a history of the leading men of Jacksonville, published the early part of the year, that no one is better known in that city than O. Pierre Havens, that he is identified with many fraternal organizations, such as the Knights of Pythias, Shriners, Knights Templar, Masons and many others. He likewise holds membership in many of the best Clubs, such as the Elks, the Germania, and is an active member of the Board of Trade.

Collier's
THE NATIONAL WEEKLY
ADVERTISING DEPARTMENT
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NEW YORK CITY

Dec.
31st
1910.

Mr. A. C. LaMoutte,
AnSCO Company,
Binghamton, N.Y.

Dear Mr. LaMoutte:

Notification of the order
for your advertising in Collier's during this
coming year has just reached my desk.

I want to thank you personally for this.

Unless radical changes take place in the
rest of the camera field you are, without
doubt, going to have the most consistent camera
campaign that has yet been run, because of the
regularity of the appearance of each advertise-
ment and the good hard strike at the public
at that period when the purchase of a camera
is uppermost in the prospective customer's mind.

And if your line of cameras matches up with
AnSCO films, I can't see anything but a very
happy 1911 for your company. I have tried three
brands of films and have found that the AnSCO
is decidedly the best of the three in its
ability to get color value from such colors as
red, orange and blue. I have also found that I
can get nearly as good cloud effects with AnSCO
films without a ray filter as I can with other
makes I have tried used in conjunction with a
ray filter.

Again thanking you and with all good wishes,
believe me,

Yours very truly,

Ray Giles

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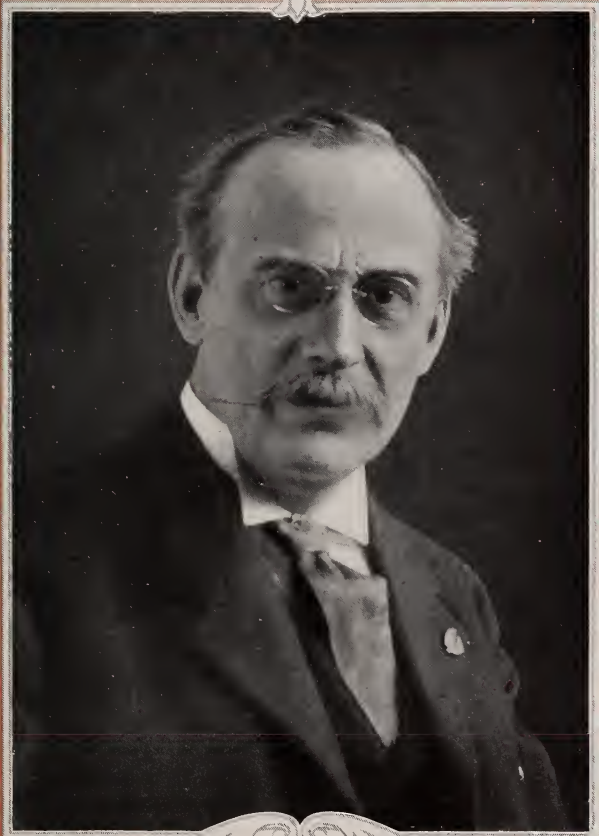
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Portrait



C. W. Hearn, Boston
Photograph by
Reuben Harris, Boston



Cyko is the choice of Scotland's foremost portrait photographer

On a visit to this country in behalf of photography he confers with our leading men. He marvels at sight of American art. When he gets home this is what he writes:

"Please dispatch by next mail as I wish to get on with it at once:

1	Gross	Cyko	Paper	Buff	10 x	8	inches
1	"	"	"	"	14 x	11	"
1	"	"	"	"	17 x	14	"

also the Professional Cyko
Pointer of Instructions".

Cyko paper is manufactured by the

AnSCO Company,

Binghamton, N. Y.



Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTO-
GRAPHERS DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company

BINGHAMTON, N. Y.

No. 11

March, 1911

Vol. 2

Goods That Sell Only Under the Lash of the Whip

PHOTOGRAPHERS and the public in general should know the great pressure brought to bear on dealers by the company sometimes referred to as the Trust to prevent them from selling to their customers what they know are the best materials, and to prevent photographers who do their amateur finishing from using Cyko paper, with which they have heretofore secured the best results.

The manufacturers of Cyko paper have on record a multitude of letters and other documentary evidence showing the method used by the so-called Photographic Trust to coerce, intimidate, and otherwise force the dealer to sell, and the photographer to use their goods. It is a systematic boycotting process more adapted to the practices of the middle ages than to this enlightened day. As a sample of the methods pursued by the so-called Photographic

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Trust, we call the attention of our readers to the following letter from a large house which sells photographic goods, written to the photographer who has done their finishing on CYKO paper for the last few years to their entire satisfaction and that of their customers. Here is the letter from the Eastman dealer to the photographer who does his finishing:

"Mr. ——— of Eastman Kodak Company called on me this morning and emphatically stated that unless we would use their paper for our prints in all instances they would have to discontinue selling us their merchandise. It seems to me that they have at various times tried us in that department (photo finishing) and in very few instances did they find any prints made on their paper.

"While my love for them is not very strong, I feel in duty bound to my concern to handle the Eastman goods, and I therefore have to notify you that unless you use their paper, as you promised me you would some time ago, I will have to place my work somewhere else. I regret that they are such a power, etc., etc."

Will the photographer allow himself gradually to become a serf of the so-called Photographic Trust, or will he assert his power while he has still some left to fight with?

A Photographer Raises the Question of Higher Prices for Cyko Prints

A WELL-MEANING reader of PORTRAIT and a user of CYKO, commenting on one of the testimonials we published, writes as follows:

"I certainly like CYKO better than ——— for Sepias, but I hate to tell you what I would call a man that charges more for developing paper prints than for Carbon and Platinum. If you only knew how ridiculous that sounds to anybody with sense you would omit that whole ad. CYKO does not need it."

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It is evident that our correspondent has misunderstood the testimonial we published from a leading photographer whose method of selling his photographs is in line with that of other leaders of the craft. He makes a print on Platinum and a print on CYKO, and allows his customer to select which he prefers, telling him beforehand what the price is on each. If the customer prefers the CYKO print at the higher price, surely the photographer is acting within correct business ethics in getting the higher price. If some one goes into an art gallery to buy a picture and the art dealer shows him a water-color and an oil painting, both by the same artist, and puts a price of \$500 on the water-color and \$1,000 on the oil painting and the purchaser prefers to take the oil painting at the higher figure, there is certainly nothing wrong in the transaction. Neither the material in the water-color nor the canvas and paint in the oil painting justifies the difference in price. It is simply the superior technique which an artist may have with one medium over another that counts. Most of the well-known photographers, in common with the one whose testimonial our correspondent criticises, seem to show superior technique in handling their CYKO prints—hence the reason for valuing them at a higher price. CYKO paper is so plastic and responds so easily to chemical changes and treatment in manipulation that the photographer is able to stamp to a greater extent his own individuality in the CYKO print than he can on other papers; and that is worth something to the man who is after the best photograph, irrespective of what paper it is printed on.

Not long ago, or to be more precise, in the issue of August, 1909, of this magazine, we published an article entitled, "How and How Not" revolving on

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an interview which the writer of the article had with one of the big photographers in New York, in which was quoted the following statement made by that big photographer, and his saying comes quite apropos.

"I told you a couple of years ago that the developing papers were all right in their place but that a man of my standing, who charges such big prices for his work, could not entertain the idea of using developing papers, but I have had occasion to change my mind on the subject. Not but that I was perfectly right at that time, but the public, you know, looks upon a photographer in a little different light now than it did then; it looks upon him now more in the light of an artist. His work and the price he charges for it is no more gauged by the cost of the materials he uses than the value of a painting is determined by the cost of the canvas and paint. We have simply gone up a peg in the estimation of the public."

In other words, the public accords him the place which is his by right.

The Itinerant Photographer vs. The Photographers' Association of America

THE letter from the treasurer of the Photographers' Association of America which we published by request in the January issue of this magazine has raised a storm of protests from which we select at random the one from Mr. Stewart Harper of 1335 Badger Street, La Crosse, Wis., which reads as follows:

"PORTRAIT has been received and thoroughly read from cover to cover (as are all numbers) and filed for future reference.

"I am much interested in the petition of the P. A. of A. to license itinerant photographers, and wonder if the P. A. of A. is not making a mistake in trying to force a showdown between the outside worker and the man under the skylight. I am an outside worker and have been for

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a number of years (since my health gave out) and in all my travels I have failed to see the brainy man and the real artist who had the time to do outside work. Only the dubs and would-be photographers are making the roar for license. Let them get out of the business if they can not make good, and I think all good artists will agree with me. I cover a territory 359 miles long by 60 miles wide, and sell photo views in every town, and use more paper and cards than any twenty men in the 2x4 galleries throughout the state, and the folly of the P. A. of A. of trying to license this territory is amusing. Have the P. A. of A. heads taken the trouble to delve into the law? It would save them future trouble and added taxation if they would look up the ruling of the United States Supreme Court, handed down by Justice Bradley: 'Articles made by the labor of the seller can not be made the basis of revenue to any state or county, except such states as have an established labor tax, nor can agents be taxed or licensed (to procure orders for future delivery) upon goods made in another state, as this would be interfering with interstate commerce.' Such is the substance of the decision of the Court as I remember it. When I read the article in PORTRAIT I went at once to an attorney and had the matter gone into in order to find out exactly where we stood before we went out for our spring and summer work.

"Trusting you will make a few observations along this line in your valuable, or, should I say, our valuable PORTRAIT."

Honored by the P. P. S. of New York

MRS. S. E. SURDAM, of Binghamton, N. Y., we are informed, was elected Honorary Member of the Metropolitan Section of the P. P. S. of N. Y. Mrs. Surdam is such a modest little woman that this merited honor has come to her as a great surprise, but not so to her friends who have for some time admired her work. *The Photographic Times* for February had a frontispiece of a CYKO portrait made by Mrs. Surdam—a study of a boy—which measures up with the work of our leading artists.

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New Thoughts on an Old Subject

By GEORGE G. ROCKWOOD

AS years go by and I reach the age when men generally seek rest and relaxation, I find myself increasingly interested in the art to which I have devoted considerably more than a half century of an active life and seek new accomplishments every day. As I harvest knowledge and experience under the skylight, I seek new and hitherto untried methods of lighting, but never losing faith in and always coming back to the standards of both lighting and posing of the acknowledged masters of the art, Rembrandt, Frans Hals and their confrères. In *lighting* we have no better standard than these named; while in the matter of posing and composition we have to seek far before we find better guides than Sir Thomas Laurence, Sir Joshua Reynolds and their school of the eighteenth and early nineteenth centuries.

In the application of photography to portraiture, we exercise very much the same methods in *lighting* as would give good results in preparing sculpture for photography, every effort being made to present the most graceful forms and lines, and to avoid that which is commonplace or ungraceful. Form, expression and characteristics should be considered. It is my own habit to diagnose as carefully the temperament of each sitter as his personal comeliness. To place the quiet phlegmatic temperament in a startling, dramatic action, is as discordant as to pose the nervous, active, sanguine subject in a library reading a book! It is therefore the province of the photographer to present the strongest characteristics of his subjects, avoiding caricature and seeking the most favorable aspect. However plain

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a person may be, every face has its more or less favorable aspect, and from *some view* and in *some light* is *comely*!

To formulate or explain the art or methods used in posing the human figure is no easy task. Circumstances, place and subject are ever-varying, and need ever-varying consideration. Since subjects are thus versatile in their presentation, we cannot consider rules, but should discuss principles. Rules are arbitrary and if applied to art are met with innumerable exceptions; while principles, if understood, are always flexible, and certain guides to successful results. So, in speaking of methods in portraiture, one can only make suggestions which are covered in the phrase of "principle."

ACCESSORIES: All things in the way of accessories or backgrounds should be subordinated to the subject of the picture. If, then, we are making a portrait, nothing in the way of dress, background, or furniture should be of sufficient prominence to divide the interest of the sitter. It is sometimes difficult to manage these subordinate portions of the picture artistically, as the camera copies everything before it with equal distinction if on the same plane; so it is manifestly the aim of the photographer, or "artist" if he be one, to so place and light, or subdue the lights on the accessories, as to make all subordinate to the principal effect in the picture. Dress has much to do with this. If one is robed in a garment full of strong geometrical figures, the result may be a good picture of the dress with *female accessory*! Or, in other words, the minor parts of the picture become more prominent than the subject.

LIGHTING: As a rule, the lighting should fall at an angle of about forty-five degrees upon the subject and from as near a northern sky as possible.

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If the source of light is distant, or the skylight is high, it is often necessary to use a reflector to throw a little light into the shadows, which may otherwise be too opaque, and thus render them more transparent. This should be done with great moderation and only when absolutely necessary. Better get transparency of shadow by "timing out" than by reflectors. Many otherwise excellent pictures are spoiled in this way. The work of one of our most famous photographers is distinctive from the almost audacious use of direct light and disuse of the reflector. Posing and lighting so supplement each other, that I treat them together. Pose means, in a degree, balance. So, as we place our sitter under the light, the first effort would seemingly be to so pose or balance the head as to remove all fear of the head tumbling off; or, as another puts it, rolling out of the picture! Then so adjust the camera as regards both light, height, and distance from the subject as to preserve the perspective of the head. Such an element exists in portraiture as well as in architecture, and a distortion of perspective in the human figure is almost as disastrous, although not as apparent, as in inanimate nature.

HEIGHT OF THE CAMERA: A well-considered judgment should be exercised in selecting the *height of the camera*. As a general guide the camera may be placed in the same relation to the head as is occupied by a painter or artist when painting a portrait—usually on a perfect level with, or slightly below the subject. If the neck is short, this habit adds a little height to the sitter and avoids the appearance of the head sinking into the body, as is so often the case in photographs. The custom with most photographers is to place the camera too high, and with disastrous effect. Of course, if the neck is abnormally long, lowering the camera would

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emphasize the peculiarity, and such a happy medium should be selected as would avoid this error.

PROPORTION: The size of the head in the picture is at times an important question. In the high foreheads, long, thin faces, large heads and often small bodies, of a certain type of American women, the large head is peculiarly disastrous; and yet it is almost invariably asked for by this class of sitters! Probably the hope is that they may appear larger. The result is usually a masculine effect. Only the round full face can bear the least exaggeration in size; hence young children can often be photographed with very large heads, and to their advantage.

JUSTICE WITH MERCY: Now, while truth should be sought in portraiture, lights can be so managed as to temper justice with mercy, for the thin can be made plump and the stout person free from grossness. To secure the first, an arrangement of light which might be called a broad "Rembrandt" (reverse) effect is the most favorable, viz: arrange the light so as to fall on the short side of the face, with the broad side in half-tint, or shade (not shadow), and let the light come from as *low a point* as will retain the modeling or delicate forms, On the other hand, our plump friend can be placed in the usual portrait light with strong shadows, and thus the full moon be reduced to the more comely oval.

Hence we may say that all form is defined by means of light and shade; without contrast all objects would appear flat. There is no other means of distinguishing form in nature or portraiture than by light or shade; a light object is contrasted by a dark, and a dark by a light one.

It is said that "Fools step in where angels fear to tread!" So, often, persons volunteer to accom-

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pany friends to the photographer with the design of posing them, evidently thinking nothing could be easier or simpler than to pose a head, and that there was very little to learn or be taught on the subject: but, if, as Mr. Robinson says, we are to judge by the majority of specimens we see, "the art of setting a head properly on its shoulders is not given to all men."

AXIOMS: Axioms in art are often more euphonious than truthful. So, having no rules or trustworthy axioms for portraiture, I may summarize my few suggestions as follows:

1. Study both the faults and graces of your subject, and endeavor to conceal the one and emphasize the other.

2. Endeavor by the arrangement of the light to secure effect. Audacity in the contrasts of light with shade is not an unpardonable sin!

3. Study variety of both pose and effect. Mannerism is as objectionable in photography as in any branch of art, while originality in treatment is as practicable and interesting as in painting.

ORIGINALITY: A recent writer says: "Our subjects and our treatment of them must be emphatically our own; but, nevertheless, every student of art owes it to himself to get what help he can from the study of the great works of the painters who have gone before. His object should be to notice not only how natural appearances have been modified—or, as it is technically called, treated—by painters of acknowledged fame, but also why this was done. No artist who has in him any spark of originality will directly repeat any effect that has already been painted, but an earnest student can only benefit himself by trying in a measure to look at nature from the point of view of the masters of his art."

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Cyko Portrait by L. T. Powell, San Antonio, Texas

P o r t r a i t

Our Cover Portrait and the Hall of Fame

IT is a pleasure for me to join PORTRAIT in doing honor to Charles Wesley Hearn, whose photograph appears on the cover of this issue, for he has for years worked hard, having in view only the high standard of artistic possibilities in photography. To follow his high ideals I know has cost him many sacrifices, even risking sometimes the loss of his business career.

I met Hearn a great many years ago, when I hardly knew which end of the camera was used to make a portrait, and the more I learned about photography the greater became my respect for his ability and enthusiasm. Hearn's career during the years I have known him has consisted of a series of triumphs, both artistic and public. In 1902 he was elected president of the Photographers' Association of New England, which I believe was the first year in which foreign pictures were imported for the convention. In 1906 he was elected president of the Photographers' Association of America, which national association in 1910 once more recognized his insistent and valuable efforts in behalf of photography by adopting the program that he carefully worked out for creating a national academy, and I hope that all photographers throughout the country will co-operate in this worthy effort of placing photography among the fine arts.

I ask all photographers to unite with me in a long cheer for Mr. Hearn, whose untiring efforts have done so much for photography and have been the means of pointing the way to its great possibilities.

JOHN H. GARO.

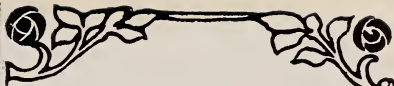
Before



After



TAKE IT AND DON'T SHAKE IT.
Billy Farnand



Farnand
Portraits
613 Cookman Avenue, near Grand
Asbury Park, N. J.

My dear Mr. Mussen:

Your letter of yesterday just received, in which you say Photographer dealers are no longer entitled to discount on Professional Cyko.

I don't care anyway, the paper is worth twice the list price at that. Bless your good heart.

Yours very truly,

Billy Farnand

AnSCO Company, Binghamton, N. Y.



CYKO PAPER

Made in *four* GRADES and *five* SURFACES
as follows:

Grades

- Contrast Cyko (Blue Label)
For Weak Negatives.
- Normal Cyko (Yellow Label)
For Average Negatives.
- Soft Cyko (Red Label)
For Contrasty Negatives, also
- Professional Cyko (Brown Label)
Intended for Studio Portraiture
only, and is absolutely distinct
from the other grades.

Surfaces

(In all Grades)

- | | | |
|--------|---|----------------------------------|
| No. 2. | Semi-Matte | { Single Weight
Double Weight |
| | (Smooth Matte Surface—No Lustre) | |
| No. 3. | Glossy | { Single Weight
Double Weight |
| | (Very High Gloss) | |
| No. 5. | Plat | { Single Weight
Double Weight |
| | (Original Platinum surface with slight
imperceptible grain—dead matte) | |
| No. 6. | Studio | { Single Weight
Double Weight |
| | (Smooth surface with slight sheen.
Similar to Matte Collodion.) | |

Buff. India tint stock with slight grain
similar to Plat surface. Made only
in double weight, and only in the
Soft and *Professional* grades.

List Prices—Cyko Paper

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
2 1/4 x 3 1/4	\$.12	\$1.20	....	...
* 2 1/2 x 2 1/2	.10	1.00	....	....
2 1/2 x 4 1/4	.12	1.20	....	....
3 1/4 x 4 1/4	.12	1.20	....	....
3 1/4 x 5 1/2	.15	1.50	....	....
3 1/2 x 3 1/2	.12	1.20	....	....
* 3 1/2 x 12	.30	3.00	\$.35	\$3.50
3 7/8 x 5 1/2	.15	1.50	.25	2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 4 1/4	.15	1.50	.25	2.00
* 4 1/4 x 5 1/2	.20	1.80	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
* 5 1/2 x 7 3/4	.35	4.00	.45	4.50
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
7 1/2 x 9 1/2	.60	6.50	.75	8.00
8 x 10	.70	7.00	.80	9.00
9 x 11	.90	8.50	1.00	11.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16	1.70	17.50	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide).....	\$5.00	\$6.00
*10-ft. rolls (25 in. wide).....	2.00	2.25

Post Cards

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

*These sizes not carried in stock at branch offices.

Professional Cyko (Brown Label)

SIZE	Regular		Double	
	Doz.	Gro.	Doz.	Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
*12 x 16 .....	....	....	2.00	21.50
*14 x 17	2.00	21.00	2.40	27.00
*16 x 20	2.50	28.00	3.20	36.00
*18 x 22	3.00	34.00	4.00	46.00
*20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

Hammer Dry Plates

enable the photographer to "make good" every time. A dainty bit of modelling here; a touch of high light there; a clever bit of detail in the heavy shadows which with almost any other plate would be impossible; a brilliant negative with just the right balance of tone throughout. All the things that make a photographer go into raptures over his work. These are what Hammer Plates give; these are the qualities that make them "The Best Plates."

Hammer's Special Extra Fast (red label) and Extra Fast (blue label).



*Hammer's little book, "A Short Talk
on Negative Making," mailed free.*

Hammer Dry Plate Company

Ansco Building
129-131 West Twenty-second Street
New York City



Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY

Ansco Bldg., 129-131 W. Twenty-second Street,
New York City

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

171 Second Street, San Francisco, Cal.

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

632 Vine Street (Provident Bank Building)
Cincinnati, Ohio

ANSCO COMPANY

30 Wellington Street, West, Toronto, Ont.

ANSCO COMPANY

16 Fifth St., South, Minneapolis, Minn.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

BURKE & JAMES

617 W. Jackson Boulevard, Chicago

WOODARD, CLARKE & CO.

Portland, Ore.

Portrait



David B. Edmonston
Washington, D. C.

In Choosing

a paper your decision should be based on a close study of all the important factors: its uniformity, tonality, plasticity and dependability—its manufacturer—the guarantee that stands behind it.

In all these essential requirements CYKO furnishes a long and well established record.

AnSCO Company

Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY
AND COMMITTED TO "A SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS; EDITED BY PHOTOG-
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company

BINGHAMTON, N. Y.

No. 12

April, 1911

Vol. 2

*Cyko Results in this Country are Obvious
Hence no Demonstration is Necessary*

A FAMOUS historian once made the statement that in his opinion the most authentic part of history is that which was never recorded in writing and was handed to us by word of mouth, on the theory that the facts in everybody's mind strong enough to be transmitted orally and accepted without question must be strong facts indeed, and that is exactly the case with the achievements of Cyko paper. Its wonderful qualities are in everybody's mind—hence in everybody's mouth—the strongest possible kind of advertising.

No proof of Cyko paper's superiority, if one were needed, is so convincing as the experience of the two eminent British photographers, Crooke and Barnett, who, a few weeks ago visited this country in the interest of photography and to fraternize with their American colleagues of equal fame and reputation.

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These men did not come in search of any new material, as Great Britain is abundantly supplied with photographic goods of all kinds, including those manufactured by the so-called Photographic Trust, which is as much in evidence there as it is in this country. We understand that these prominent British photographers did not go near any manufacturer in this country, and whatever impressions they received and opinions they formed were the outcome of their visits to the leading studios.

The result is that Crooke is now using CYKO, which is significant enough, but what really shows that CYKO is dominant in photography and continually in the minds of leaders of the craft is that these men, having admitted the superiority of American portraiture, obviously arrive at the conclusion that CYKO is responsible in a great measure for the results they have seen, and Crooke on getting home, immediately writes :

"Please dispatch by next mail, as I wish to get on with it at once,

1	gross	CYKO	paper	Buff,	10 x 8	inches
1	"	"	"	"	14 x 11	"
1	"	"	"	"	17 x 14	"

also the PROFESSIONAL CYKO POINTER of instructions."

He has since followed this initial order with larger requisitions for stock.

Convention Prints

Be sure to make your Convention prints on the paper that wins prizes. CYKO received in 1910 a larger percentage of prizes than any other paper, and that is a record to be carefully considered. Before making your convention pictures write to the ANSCO COMPANY for suggestions.

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The Naked Truth About the Photographic Trust

THE Hindoos have a proverb that the world, and especially evil doers, are afraid of two things in the hands of a fearless man—a naked sword and a naked truth.

We propose therefore to keep the search-light turned on deeds that are detrimental not only to the interests of photography and photographers, but also to good business morals. For the purpose of giving publicity to the methods employed by the so-called Photographic Trust in coercing dealers and through them intimidating photographers, we quote from a letter received from a large firm of commercial photographers located in New York city, which reads as follows:

“For over five years we have been in the commercial photo business and during that time we have used nothing but Cyko paper and Hammer plates. We also do a large amount of amateur finishing in the summer, deriving our work from over forty different drug stores, some of them selling Eastman supplies.

“We always have done finishing of prints on Cyko paper, but some of our customers (Eastman dealers) have told us recently that the Eastman Co. has a man on the rounds trying to compel their agencies to have their amateur finishing done only on their papers. Now we do not propose, as far as we are concerned, to be dictated to by the Trust, neither do we wish to lose our customers who are subject to Trust dictations, so we take the liberty in writing you, thinking possibly you may be able to suggest some remedy whereby we can still hold our trade and also use material manufactured by you, as we have been unable to turn out work satisfactory to our customers except on Cyko paper.”

The manufacturers of Cyko paper do not know what suggestion to make in response to complaints of this kind. It is obviously a flagrant case of

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boycotting and a violation of the anti-Trust laws. A petition to the government at Washington by all those interested is in order, but it remains to be seen what that will accomplish. Otherwise the next thing is to fight fire with fire. It is nobody's business what a photographer is using to produce the best results. The dealer's duty is to give his customers the best prints of which the negatives are capable, irrespective of who the manufacturer of the paper is. Any other course is dishonest.

It is impossible for any one to determine the brand of paper by the finished print. The Eastman Kodak Co., in order to prove that the print was not made on their paper, would be compelled to make a print from the same negative, and inasmuch as our correspondent admits that Cyko will make the best print—and everybody else is wise to that fact—the finisher need not fear that the Eastman Company would risk the comparison.

To illustrate the point of print quality a photographer in Trenton, Mo., writes as follows:

"I am writing you this to speak a good word for Cyko, which I have given a severe test, and I enclose a couple of prints to show the results obtained. I did not know there was a product of this kind on the market until I got a gross of your demonstrator lately and tried them out. I wish to say that they are certainly great, as I can produce good pictures from negatives that otherwise would be almost worthless. The enclosed photos are from the same negative without alteration, the difference being entirely in the paper. I will gladly recommend Cyko to any one wanting to get good pictures from their negatives."

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The Photographer-Dealer Question

BY oversight in the Billing Department of the ANSCO COMPANY dealers' discount was allowed to a few photographer-dealers and when the error was discovered and corrected the majority of those photographers who had profited by the mistake were fair-minded and generous enough, as for example, Mr. Farrand, whose letter was published in the March issue of this magazine, to admit that the position of the ANSCO COMPANY was not only just, but that PROFESSIONAL CYKO paper in any event was worth double the list price. There are a few, however, who do not fully understand the situation and this has led them to feel disappointed. For their benefit we reproduce a letter representing their sentiment which is the opposite to that of Mr. Farrand's. The letter which is meant in all kindness, reads as follows:

"I see by your last book (meaning PORTRAIT) and by my last bill that you have stopped the discount on PROFESSIONAL CYKO to photographer-dealers and I think that you are making a mistake as there are a lot of fine papers on the market to-day that the photographer will turn to and away from CYKO as they did from I am writing for your benefit as I do not want to see you lose the fine grip you have so nicely got, and I know that it will pay you to give the photographer-dealer the discount which is due them, even if it is done by you at a loss, as you can make up on other grades.

"Hoping you will see my point and stop this blunder of yours before it is too late, and keep your mind on the slump of, as well as hold your good gain, I am, etc., etc."

The reply of the ANSCO COMPANY to this well meant letter is as follows:

"We are in receipt of your favor of the 18th and will explain that it was never intended that a photographer-

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dealer should receive wholesale discount on PROFESSIONAL CYKO. Some were, by mistake, allowed the dealers' discount, such as you for instance. We discovered our mistake when other photographers commenced to complain on the ground that it was an unfair discrimination for us to sell PROFESSIONAL CYKO at a lower figure to their competitors than we did to them, when this advantage in price was generally used to compete with them for studio work. At the same time we commenced to get 'kicks' from the regular stock houses, who rely on the trade of the photographer for their existence, to the effect that we were giving dealers' discount on PROFESSIONAL CYKO to their customers under the guise of their being photographer-dealers. They set forth, and justly so, that the photographer-dealer only buys PROFESSIONAL CYKO for his own consumption and, under the circumstances, cannot be considered a dealer, which means one who stocks goods for resale.

"We are confronted, therefore, with the following situation: On one side the photographer and the stock house who resent what they consider an unfair situation; and, on the other hand, the photographer-dealer, who would like to keep the advantage of buying PROFESSIONAL Cyko at a lower figure than any one else, although we know that the photographer-dealer in his own heart does not believe he is entitled to it.

"We thank you for your suggestion, which, if followed, would place us in the position of 'heads we lose and tails we don't win!'"

"Very truly yours,

"ANSCO COMPANY."

Spare the Bromide Bottle and You Spoil Your Results on Professional Cyko

EVERY report received from Cykologists in regard to failure to secure best results with PROFESSIONAL CYKO shows that the cause was lack of Bromide in the developer. In other words, photographers do not seem to realize that PROFESSIONAL CYKO has greater latitude in the matter of Bromide than any other developing paper and that a very large quantity of Bromide may be

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used without affecting the quality of the print, except as to color, both in black and white and for Sepia results.

The Cykologist, W. P. Etchison, referring to some beautiful Sepia prints sent in for convention purposes, writes as follows:

"All of these Sepias were made with the Hypo Alum bath a la Anthony, which I think is quite an improvement over our regular formula, and in quite a few instances I use a drop of Nitric Acid C. P. to every two or three ounces of developer, in addition to the regular amount of Bromide used. This with the Anthony Hypo Alum bath gives beautiful rich Sepias, especially on white stock, without the bricky appearance that is obtained on other developing papers.

"I recommend the Nitric Acid on account of the water conditions in most of the towns here in Western Pennsylvania, which make it necessary to use two and three times the quantity of Bromide given in our formula in order to obtain the desired results."

The Hypo Alum Toning bath à la C. H. Anthony was published in the February issue of PORTRAIT, but inasmuch as the matter is of some importance we again print the formula, which is as follows:

"Cold Water	80 ozs.
Hypo	16 " "

Then take water, 1 ounce, and nitrate of silver, 20 grains; dissolve the silver thoroughly then add water and ammonia drop by drop until this solution is perfectly clear. The first addition of ammonia will turn the solution a muddy brown color but keep on adding the ammonia, stirring vigorously until this precipitate is entirely redissolved and the solution becomes clear. Then add this solution to the water and hypo. Further, dissolve in 1 ounce of water 40 grains of iodide of potassium, and add to the whole. Then add powdered alum, $3\frac{1}{2}$

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Miss Helen Taft. Cyko Portrait by Edmonston

P o r t r a i t

ounces, and heat the entire bath to a boiling point or until sulphurization has taken place, which is shown when bath has a rich yellow, creamy color.

For toning heat the bath to about 120 degrees. At this temperature prints will tone in about 30 minutes. Prints cannot tone too far as they will tone to the proper point and then stop.

To insure even temperature when heating bath it is best to use a sort of double boiler arrangement having one tray a little larger than the other, the larger one, partly filled with water, placed directly over the heat. It is also necessary to sponge vigorously the face of each print after washing to remove the alum sediment which adheres. If this is not done the print, after drying, will be smudgy and will lack in brilliancy.

AnSCO Company in San Francisco

THREE years ago the ANSCO COMPANY opened a branch house in San Francisco, California, to distribute its goods to dealers on the Pacific Coast. The quarters that were then secured for the branch were considered large enough to meet every requirement, but the ANSCO business on the Pacific Coast, as elsewhere in the country, has grown so rapidly that to do justice to its customers it was necessary to move it to larger premises in the Electric Building, S. E. Cor. Second and Natoma Streets, 171-173 Second Street. The ANSCO COMPANY now occupies the fifth floor of this splendid building. The shipments of Cyko paper to that branch from Binghamton are now made in car loads, so that ANSCO dealers in that part of the country may look forward to even prompter and better service that they have had heretofore.

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Cyko Portrait by Edmonston

P o r t r a i t

Cykologist S. E. Surdam Reports from the Lion's Den

MR. SURDAM came to Binghamton a few days ago to report the progress of Cyko paper among the leading men of Rochester, and expressed himself as thoroughly satisfied with the results of his work and the courtesies which were extended to him by Rochester photographers.

In the course of conversation Mr. Surdam mentioned that in some cases extremely hard negatives were selected by photographers for the purpose of demonstrating what could be done with Cyko. In such cases he would wash the print in water for thirty seconds or a minute before developing and the result would always be a beautiful, soft and well-balanced picture.

In cases where the opposite extreme was selected as the supreme test, that is, a flat and lifeless negative, he would make use of a little oxalic acid in the developer, with the result that the Cyko print would always be beautiful and well balanced, no matter what negative was thrown at him.

We wish to thank our friends in Rochester for the courtesies extended to the ANSCO representative.

The Anthracite Photographers' Association Tenders a Vote of Thanks to Cyko

The ANSCO COMPANY appreciates the courtesy of Secretary E. L. Washer in conveying to them the rising vote of thanks tendered by the Association for the loan of the Cyko print exhibit, including some beautiful specimens of the new Linen surface.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

THE photographer featured on our cover this month is David B. Edmonston, of Washington, D. C., whose strong personality and individuality is well portrayed in the photograph reproduced.

Washington is, of all cities, the most forbidding to a photographer seeking admittance to the front rank, because it is the home of some of our leading men, but notwithstanding that and against the advice of friends, Edmonston opened a small studio in the spring of 1908. For six months he got along with two assistants on about half of one floor of a small office building. He was determined to succeed, and the fact that the studio now employs an assistant operator, two printers, two retouchers, an outside man, three finishers, bookkeeper, stenographer and other assistants, besides the valuable help of Mrs. Edmonston, proves to what extent he has succeeded.

The writer had the pleasure of meeting Edmonston in 1909, at the beginning of his successful career; the occasion of his visit was to carry to Edmonston the glad tidings of the advent of PROFESSIONAL CYKO. Edmonston, in his broad, generous spirit, attributes to two factors his advance in the photographic world and his commercial success. The first factor is his wife, without whom, as he expresses it, he would not try to run a business of any sort; and the other is the adoption of CYKO paper, especially CYKO BUFF. The Edmonston Studio now occupies over 3,000 feet of floor space and is complete in its appointment. The plan on which it is arranged allows a perfect system to be maintained, so that any order in the house or any

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plate or proof may be located at any time within thirty seconds. He has added considerable to the income of the studio this year by making a specialty of small water-colors and miniatures, having in his employ one of the finest artists in this country. Edmonston informs the writer that the base of all these water-colors is a Cyko print, which he claims is the best paper for that class of work.

Edmonston has photographed most of the prominent people in Washington within the past three years, including the President, Mrs. Taft, and her debutante daughter, Miss Helen, the reproduction of whose picture appears on one of the pages of this issue. That his work has great merit every one admits and that he is a shrewd business man no one doubts.

The Ansco Company Canadian Branch Moves to Larger Quarters

The growth of business of the ANSCO COMPANY has in Canada kept pace with the phenomenal demand for ANSCO products all over the world, so that this branch has been forced to look for more convenient and larger quarters at No. 70 Bond Street, Toronto, Canada. The branch will be in charge of Mr. A. Kelly, at one time Manager of the Photographic Department of the United Drug Company.

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Intended for Studio Portraiture
only, and is absolutely distinct
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Surfaces

(In all Grades)

- | | | |
|---|---|---------------|
| No. 2. Semi-Matte | { | Single Weight |
| | | Double Weight |
| (Smooth Matte Surface—No Lustre) | | |
| No. 3. Glossy | { | Single Weight |
| | | Double Weight |
| (Very High Gloss) | | |
| No. 5. Plat | { | Single Weight |
| | | Double Weight |
| (Original Platinum surface with slight
imperceptible grain—dead matte) | | |
| No. 6. Studio | { | Single Weight |
| | | Double Weight |
| (Smooth surface with slight sheen.
Similar to Matte Collodion.) | | |

Buff.

India tint stock with slight grain
similar to Plat surface. Made only
in double weight, and only in the
Soft and *Professional* grades.

List Prices—Cyko Paper

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
* 2¼ x 3¼	\$.12	\$1.20	....	...
2½ x 2½	.10	1.00	....	....
2½ x 4¼	.12	1.20	....	....
3¼ x 4¼	.12	1.20	....	....
3¼ x 5½	.15	1.50	....	....
3½ x 3½	.12	1.20	....	....
* 3½ x 12	.30	3.00	\$.35	\$3.50
3¾ x 5½	.15	1.50	.25	2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4¼ x 4¼	.15	1.50	.25	2.00
* 4¼ x 5½	.20	1.80	.25	2.00
* 4¼ x 6½	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
* 5½ x 7¾	.35	4.00	.45	4.50
6 x 8	.45	4.50	.50	5.00
6½ x 8½	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
7½ x 9½	.60	6.50	.75	8.00
8 x 10	.70	7.00	.80	9.00
9 x 11	.90	8.50	1.00	11.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
* 12 x 16	1.70	17.50	2.00	21.50
* 14 x 17	2.00	21.00	2.40	27.00
* 16 x 20	2.50	28.00	3.20	36.00
* 18 x 22	3.00	34.00	4.00	46.00
* 20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
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Post Cards

CONTRAST (Blue) NORMAL (Yellow) SOFT (Red Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3½ x 5½	\$.15	\$1.50	\$ 7.00
* 3½ x 11	.35	3.40	15.85

*These sizes not carried in stock at branch offices.

Professional Cyko (Brown Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
3 7/8 x 5 1/2 (Cab't)	\$.15	\$1.50	\$.25	\$2.00
4 x 5	.15	1.50	.25	2.00
4 x 6	.20	1.60	.25	2.00
* 4 1/4 x 6 1/2	.25	2.50	.30	3.00
* 4 3/4 x 6 1/2	.25	2.50	.30	3.00
5 x 7	.30	3.00	.35	3.50
* 5 x 8	.35	3.50	.40	4.00
6 x 8	.45	4.50	.50	5.00
6 1/2 x 8 1/2	.50	5.00	.60	6.00
* 7 x 9	.55	6.00	.65	7.00
8 x 10	.70	7.00	.80	9.00
10 x 12	1.00	10.00	1.20	13.50
11 x 14	1.35	14.00	1.60	17.50
*12 x 16 .....	....	....	2.00	21.50
*14 x 17	2.00	21.00	2.40	27.00
*16 x 20	2.50	28.00	3.20	36.00
*18 x 22	3.00	34.00	4.00	46.00
*20 x 24	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
*10-yd. rolls (25 in. wide)	\$5.00	\$6.00
*10-ft. rolls (25 in. wide)	2.00	2.25
*5-yd. rolls (25 in. wide)	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 1/2 x 5 1/2	\$.15	\$1.50	\$ 7.00
* 3 1/2 x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

PLATES that without sacrificing other good qualities give the most perfect rendering of color values are always to be desired. Hammer's Orthochromatic Plates, beside being extremely rapid and having great latitude in exposure, are color sensitive in the highest degree. They are unequaled for landscape work and the more trying requirements of the studio.



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